San Francisco Chronicle
THE CITY'S ONLY HOME-OWNED NEWSPAPER
FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
TEL. GARFIELD 1112

22 east 95th st.
c/o Everett Helm
July 1, 1947

Dear Mrs. Halpert -

William A. Blemly's address, in case you are interested, is 453 Ninth Avenue, listed in the book as Crosby and Blemly.

I have just come from a visit with him. A little, round unshaven man, very good natured, interested and cooperative, seated at a roll-top desk in a tiny little real estate office full of old ledgers WMH would have loved painting, with the ammoniacal aroma of bad plumbing drifting in through the back window.

His father, William Ignatius Blemly, was a fellow-worker with WMH in the silver-engraving shop of Wood and Hughes here in New York. (This explains the pencilled inscription in the scrapbook which I have been reading as "Ward I. Hughes.") He believes Peto was also employed there, but is not sure. William I. Blemly quit Wood and Hughes in 1872, but kept up a friendship with WMH which lasted until the latter's death. The address, 428 west 31st street, to which the body of WMH was taken from the New York Hospital, was the Blemlys' home.

The present Mr. Blemly was one of the several people who accompanied WMH's body to Philadelphia. The others - all mentioned in the obituary notices- were A.A. Ryan, an undertaker; Joseph McCloskey, a house painter; Cornelius Sheehan, a plumber; and the elder Mr. Blemly, who at this time was running a hardware store. The present Mr. Blemly was 10 years old at the time and therefore remembers very little about WMH.

He tells me that WMH wrote many letters to his father while he was in Europe. He thinks they were all destroyed when the old man died, but he is not sure. He will check and see. He has a painting by WMH - a vase and a peeled ~~xxxxxxx~~ orange - which he thinks was done very early in the game, and two napkin rings which WMH engraved for his parents. He also knows of another painting which now belongs to th children of Cornelius Sheehan somewhere in the Bronx. He would not give me their name or address. He says this painting represents a street corner in Paris. WMH passed that corner every day while he was there and a bad-tempered dog used to come out and bark at him. The picture shows just the street-corner, not the dog.

He ~~xxxxxxxx~~ believes that the McCanns mentioned in in the obituaries as other pall-bearers at WMH's funeral lived with his sister in Philadelphia. He recalls seeing paintings by WMH at Earle's gallery and Dooner's hotel in Philadelphia at the time of the funeral; which paintings, he cannot recall. WMH was his godfather.

He also cleared up the mystery of the two addresses for Stewart's saloon. Stewart had two saloons. Why didn't I think of that?

Mr. B. will bring the ~~xxxx~~ two paintings and the two napkin rings to his office on Monday and I shall have them photographed. He ~~xxxx~~ will also bring any letters he finds.

So we progress.

I'll be at the above address for the next ten days or so.

Best Regards ever

July 3, 1947

Mr. [illegible]
[illegible]
15 East 44 Street
New York 17, [illegible]

Dear Mr. Neiman:

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

July 1, 1947

Mr. Louis Schanker
Sugar Loaf
New York

Dear Mr. Schanker:

We are returning herewith the photographs of your sculpture. We appreciate your sending us these photographs, and giving us the opportunity of seeing what you are doing in this field.

Unfortunately, we do not contemplate adding any artists to our list. We are now representing twenty-five painters and sculptors, and in fairness to them, we do not think we should stretch ourselves in a twenty-sixth direction. We are, at the moment, handling work by Zorach and Steig; and George Morris doing considerable sculpture. Space forbids our taking on any more. Then because so many of our artists returned from the armed forces last year we have a schedule of one-man shows which goes on into 1949.

I am sorry to write so discouragingly, but I'm sure you understand our position. Thanking you again for the opportunity, I remain

Sincerely yours,

Charles Alan
Associate Director

July 2, 1947

Mr. James Thrall Soby
29 Mountain Spring Road
Farmington, Connecticut

Dear Jim Soby:

At the time of the Mooney Series show (1933), the gallery did not keep records of dimensions in the stock book. So I can't help you on the dimensions of the "Apotheosis".

I spoke with Ben's brother this morning. He has "Jimmy Walker Meeting Tom Mooney's Mother" (or whatever the correct title is). He is delighted to lend it and is bringing it to the gallery next week to be reframed. I completely forgot to ask him his first name. However, if you want to write him to request the painting officially, he is at J. M. Minikus Co., 220 West 42 Street, New York.

Sincerely yours,

Charles Alan

JAMES THRALL SOBY
29 MOUNTAIN SPRING ROAD
FARMINGTON, CONNECTICUT

July 2,1947

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Edith:

I'm enclosing Registrar's forms for two final Shahns: Jesus Exalted in Song and Nearly Everybody Reads the Bulletin. I hope very much you'll be willing to lend both.

These two pictures, together with New York and Trouble, for which I've sent Registrar's forms, complete the list I think. This means that we will leave out of the show Contemporary American Sculpture and The World's Greatest Comics. But since both the State Department pictures are now definitely in the show, I think we must stop at this point. We're up to around 55 pictures as it is.

Could you send me the address of the Mr. and Mrs. Walter who own Ohio Skyline. I think we can squeeze that one in, and must write them at once.

Best to you and thanks.

Sincerely,

Jim

July 3, 1947

Mr. James Thrall Soby
29 Mountain Spring Road
Farmington, Conn.

Dear Mr. Soby:

I am sending the forms for NEARLY EVERYBODY READS THE BULLETIN and JESUS EXALTED IN SONG directly to the museum.

The address of Mrs. Watter (who owns OHIO SKYLINE) is:

Dr. & Mrs. Michael Watter
Rittenhouse Plaza Apartments
1901 Walnut Street
Philadelphia, Pa.

or, at the moment:

Pineville
Bucks County
Pa.

By the way, note that the name is WaTter, not WaIter.

Sincerely yours,

Charles Alan

Illinois Wesleyan University
ART DEPARTMENT
ART CENTER
BLOOMINGTON ILLINOIS

7 July 1947

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

My dear Mrs. Halpert:

Illinois Wesleyan University is building a collection of contemporary art and we hope to add new pieces each year.

Two years ago we retained Philip Guston from our oil purchase show and we should like to arrange a similar show of gouaches and water colors this fall. We wish to have a varied show from which to select and to that end we are contacting a few of the New York galleries.

It would be a privilege to have in this purchase show the work of some of your painters. I expect to be in New York the week of July 28. May I then consult with you if you are interested in participating in the exhibition which is planned for the first two weeks of November?

Sincerely yours,

K B Loomis

Kenneth B. Loomis
Head, School of Art

KBL/rl

July 7, 1947

Mrs. Peter Van Bark
Vanbark Studios
12416 Ventura Boulevard
Studio City, Calif.

Dear Virgie:

Thanks for your letter of June 27th. Sorry about the Berbe's, that you did not have better luck with them. For, unfortunately for you, Berbe is having a big retrospective exhibition at the Berkshire Museum in August. So we will need three additional items, other than those you are returning. They are:

The Cat (ceramic)
Magdalene (gouache)
Mirror (drawing)

Nothing much new here. Business was very very good in June, but is quieting down for the summer now. I am very glad to hear you are remodeling. I think you should find an improvement in the gallery business with that on the street.

Sincerely yours,

AKRON ART INSTITUTE 140 EAST MARKET STREET AKRON 8, OHIO FR-3195

July 8, 1947

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I am certainly sorry that there has been so much confusion clearing up the damage to the Kuniyoshi painting. Especially with the current extra attention being given to him and his work I can appreciate how necessary it is to have that fine and valuable piece of work in condition for possible sales.

It seems to me that Mr. Soper as completely without authority in saying that we did not have the painting properly insured and stating that because of that supposed condition that the company was withdrawing the devaluation. On the contrary, our insurance brokers have assumed responsibility and we gave them complete authority to act for us in this matter. This was authorized as follows, on March 29, 1947:

Mr. E. F. Benson, Pres.
Akron General Insurance Agency Co.
601 First-Central Tower
Akron 8, Ohio

This letter is to be considered as authority for the Insurance Company of North America and its representatives, Soper-Anderson, to procede with a fair and equable adjustment of loss and damage sustained to the painting by Yasuo Kuniyoshi and to act as our representatives in this matter.

Thank you also for your cooperation in handling this affair.

So you can see that we are bound, and anxious, to have the Insurance Company of North America complete this action. From my dealing with them here, on previous occasions, I know that Mr. Benson, and the Cleveland office of the company, are very cooperative and willing to do the right thing. It is difficult to understand Mr. Soper's change of action and I am asking that our office check with him on it. You may feel free, of course, to write directly to Mr. Benson, at the address above. He already has a copy of your last letter to me so he is well acquainted with the sequence of action. It would have been so simple for our museum to have purchased the painting and I only wish that we had the funds to do it. It is an extraordinary fine example of Kuniyoshi's work and would be a splendid accession for us.

Sincerely,

Charles Val Clear
Director

(copy)

SAN FRANCISCO CHRONICLE
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Fifth and Mission Streets
San Francisco 19, Calif.
Tel GArfield 1112

22 east 95 st.
New York City
July 9, 1947

Dear Mr. Barnes -

During your absence from the city, with the kind permission and extremely helpful assistance of Mr. Fred Webster, I made three visits to your office to study the paintings there. I have a grant from the Guggenheim Foundation to write a book about William Harnett, and my original purpose in invading your office was to look at the "rack" picture by Harnett's imitator, John F. Peto, which you have. Clifton Blake of Moosick Falls told me about this and sent me a photograph of it. I was glad to see it, and I made extensive notes on it; I hit the ceiling however, when I saw the painting on the box of books on the other side of the room.

I believe that this picture, despite the fact that it bears Peto's signature, is actually an unfinished Harnett which Peto probably worked on and signed after Harnett's death. For this reason, I should like to solicit your cooperation in having the picture photographed and x-rayed. The evidence to support my view of the matter is strongly presumptive but not conclusive. X-ray would help settle it one way or the other.

In the catalogue of the sale of Harnett's paintings and effects held in the auction rooms of Thomas Birch's Sons in Philadelphia on February 23 and 24, 1893 (at long after Harnett died), one reads the following:

"No. 33. OLD BOOKS. An unfinished canvas"

Your painting represents old books and is unfinished. Unfortunately, although the back of the stretcher of your picture is covered with dealers' inscriptions and annotations, there is no No. 36. If it were there, I would feel very happy, but its not being there does not get me down. It might not have been numbered at the Birch sale, and the number might have been on the frame. I do not believe your frame is the original one; at all events, the back of it has been cut away.

On the back of the stretcher is an old pencilled notation: "From H. Fitzgerald." Maybe this will mean something some day.

The most clearly unfinished area of your picture is the upper left hand corner, where there is a large dark grey square, about six inches by six, which has been quickly painted over in the same light gray used for the wall at the back which stretches through the rest of the canvas. Visible in the under-painting of this unfinished square is a large capital "A," about two inches high. The torn-off labels on the light grey portion of the wall are very faintly and flimsily done and look like a later addition. They are in the green and red Peto often uses for such effects. The little corner of a red label held on by a tack is practically a Peto mannerism.

(copy)

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I believe that the books, the box, and the label tacked to the box are all by Harnett. Throughout the books and the wall there is a rough texturing and a three dimensional building up of edges which is very characteristic of Harnett, but which I have yet to find in a single unquestioned Peto. The drawing and color are strikingly Harnett-like, also, and the whole picture bears a striking resemblance to another painting of a box of books, which bears Harnett's signature and the date 1881, and which belongs to Alfred H. Barr, Jr., of the Museum of Modern Art.

The orange-covered book in the center of your picture is repeated without change in Mr. Barr's, and the photographic reproduction of a village street which hangs over the front edge of the box in your picture also appears in Mr. Barr's, although in his version it stands upright. I believe that the resemblance between the two orange books is too close to permit one to believe that yours was copied from Mr. Barr's by a different hand, especially when the hands were so different as were those of Peto and Harnett.

To be sure, there is a much stronger and more dramatic contrast of dark and light in Mr. Barr's picture than in yours, and its color is richer and more varied. Several things may account for this difference. The main one is that your picture, if it is a Harnett, is an unfinished one. Furthermore your picture has a heavy coat of new, shiny varnish and Mr. Barr's hasn't; finally, the black background of Mr. Barr's painting throws everything into much stronger relief than the grey background of yours.

The signature at the lower right of your picture is very thin and unconvincing and is clearly painted over another signature. I can not read what is underneath, but the "J." looks very much as if it had originally been a "H."

On the back of your picture is a label on which one reads, in old black letter, the words "[illegible] = [illegible] ICE". This inscription seems to have been to mere [illegible]. Also, once painted over but now visible once more, are the words "Artist" and "Phila., Pa." There is a very heavy concentration of white paint just before the word "Artist," where one would expect the painter's name to appear. Whoever did that over-painting was probably determined that the name of the original painter was not going to come through.

All of this indicates that your "Box of Books" should be (1) photographed and (2) x-rayed. I shall be glad to pay for the photography, and, if it does not run into too much money, for the x-ray. The photographer who is handling my work in New York is Oliver Baker of 27 West 15th street. His phone number is Chelsea 3-4661. If you will be kind enough to call him, he will come up and take the picture at my expense. He may also be able to advise about the x-ray, and if he can't, the Metropolitan Museum can.

Your Peto rack picture is very charming. Apparently he made those things to order for people around Philadelphia. I have seen similar Peto racks with

(copy)

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letters for and apparently photographs of, a Mr. Harper and a Dr. Goldberg.

I am leaving in a few days for Philadelphia where I hope to identify your Mr. Faser, Mr. Harper, Dr. Goldberg and other parties involved in the Harnett-Peto story, and to do many other things beside. I am not sure of my address there, but I can always be reach c/o the Guggenheim Memorial Foundation, 555 Fifth Avenue, New York 17, New York. I shall be returning to San Francisco early in September.

Sincerely yours

Alfred V. Frankenstein
Art Editor

July 9, 1947

Miss Anne Poeller, Director
The Society of the Four Arts
Palm Beach, Florida

Dear Miss Poeller:

In Mrs. Halpert's absence I am replying to your communication of July 7, 1947, concerning the damage to the painting, SUPPER TABLE, by Stuart Davis.

The damage occurred while the painting was under your control and I am surprised and distressed that you now disclaim responsibility. A delivery [illegible] of the painting was made [illegible] the [illegible] it left the gallery until it was returned to us and I do not understand your writing that it is now up to us and the insurance company to come to an agreement.

As Mrs. Halpert wrote you on March 28th, the insurance agent (who hates modern art) made an offer for depreciation which we do not consider reasonable. Customarily we claim a 50% devaluation, in addition to the cost of restoration by a restorer of our choosing.

It is now more than five months that this important painting has been off the market. This is certainly very unfair to the artist. Therefore, we would be very grateful if you would continue your efforts to follow this up.

Thanking your for your cooperation, I remain

Sincerely yours,

Charles Alan
Associate Director

July 10, 1947

Mr. Charles Val Clear, Director
Akron Art Institute
140 East Market Street
Akron 8, Ohio

Dear Mr. Val Clear:

In Mrs. Halpert's absence I am replying to your letter of July 8th.

As Mrs. Halpert wrote you the Whitney Museum is giving Kuniyoshi a large retrospective exhibition next January. This is the first time in its history that this museum has so honored a living artist. Of his entire life's work, more than thirty productive years, less than thirty paintings by this artist remain unsold. As you can well understand, when rumors of such an exhibition begin to circulate, the interest in the artist grows tremendously. For this reason it is terribly unfair to him that such an important canvas remains unsaleable for so many, many months.

In view of the fact that the necessity of withholding this painting from the market for so long at such a vital time is certainly damaging to Kuniyoshi; and in view of the fact that the painting was seriously damaged, I think you must agree that Mrs Halpert's offer of accepting a 25 devaluation plus the cost of resoration by David Rosen is extremely fair.

As the painting was damaged while under your control, and while it was insured under your policy, I think it would be more feasible if you could have your office follow this through on these terms. This has dragged on for so long now that we are anxious for a prompt settlement, but we can not make any further concessions.

I am sorry that this has all become so confused and difficult, and trust you will do everything to clear it up as soon as possible.

Sincerely yours,

Charles Alan, Associate Directo

July 10, 1947

Mr. Kenneth R. Loomis, Head
School of Art
Illinois Wesleyan University
Bloomington, Ill.

Dear Mr. Loomis:

In Mrs. Halpert's absence I am replying to your letter of July 7th.

We will be glad to lend some gouaches and watercolors by the artists we represent to your exhibition next fall. I look forward to seeing you in New York during the week of July 28th. Would you telephone me and make an appointment? In that way we can arrange for enough time so that you may see a number of examples by the artists from which to make your selection.

Sincerely yours,

Charles Alan
Associate Director

New York World-Telegram

New York 15, N.Y. July 12, 1947

Dear Mr. Allen;

I have just been asked to send along with my manuscript, due at the publishers on Wednesday, a brief account of each picture's exhibition career this year. Would it be too much trouble for you to tell me where, in and out of New York, each of the following pictures has been on exhibition from Sept. '46 up to now (up to this coming Sept. where possible).

—David Fredenthal, "Requiem"
Jack Levine, "Welcome Home"
Yasuo Kuniyoshi, "She Walks Among The Ruins"
—Raymond Breinin, "Portrait of Jean Picard"
Stuart Davis, "For Internal Use Only"
Karl Zerbe, "Woman on a Trapeeze"
—Paul Burlin, "Witness the Whatless"
—Louis Guglielmi, "Temptation of St. Anthony"

I'll have to trouble you for one thing more. Can you send me also, if you are empowered to do so, written permission for their reproduction, specifying that they're to be in a book by me to be published by Doubleday. The exhibition data I'll need at once. I hope this won't be too much trouble. Thanks a lot.

Cordially,
Chris Gilmore

July 12, 1947

Mr. James Thrall Soby
29 Mountain Spring Road
Farmington, Conn.

Dear Jim:

I had a letter today from Dorothy Miller saying that you wanted the Riker Island Sketch for the show. That painting is at the gallery, but it belongs to Karl Fortess and Heywood Hale Broun. I'd suggest that you request it from Broun who may be reached at Woodstock, N. Y., or care of PM (for which he does a column).

[illegible]on's brother Philip Phan (no H in his name) brought in [illegible] the [illegible]. It is a beauty. I am going to keep it at the gallery until Edith sees it on Monday (when she will be in town) to hear what she thinks about having it reframed. If she thinks it can as it is, I will send it over to you [illegible] as I don't like the responsibility of holding it here. [illegible] should see it when you come to town. If you are interested, Philip tells me he has a number of pre-Gaeta-Tanzetti paintings (North Africa, etc.) which he would be glad to lend - if you want to go back that far.

Someone from the Museum called me about a photo of that little [illegible] thing. I suggested that they write on and see if anyone is in the Lighthouse who could paint it in. The only other idea I had was to photograph the Fortune reproduction. No luck on getting THE WALL PLAYER rephotographed; Baker is vacationing for two weeks. Could Sunami do it at the Museum? I would send it over there for a day.

Sincerely yours,

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July 13, 1947

Dear Mrs. Halpert -

I have been making the rounds today, and I think you may be amused at a report of what I have seen.

I started with a visit to Mr. Stern, whose modern things are very good - his Modigliani is terrific- and whose Harnett is not. In my notes I put it down as a crude fake, not knowing what I was to see later. (Of course, I didn't say that to him.) It may date from Harnett's time, but is by a poor imitator, and I suspect it has been "restored" a lot in recent years. Either the original artist or the restorer tried to be too good and missed the spirit of Harnett by a million miles, to say nothing about color and drawing. Those over-bright coins, which look like nothing so much as candy coins wrapped in tinfoil, were obviously intended to be very clever eye-foolers, but WMH would never have done anything like that.

From Stern's I went to Knoedler's and talked to Kerr. They have nothing in stock at present, but showed me photographs of seven or eight Harnetts. Half of them were very familiar things - "Just Dessert," "To Edwin Booth," the Addison Gallery job which we don't like, etc. They also had photographs of Mr. McKim's little mug and pipe, Mrs. Huddleston Rogers' picture very much like "La Flûte Enchantée," and another one much like "My Gems." They will give me photographs and pedigrees tomorrow.

Then to Ferargil, where I met my old friend, Barse Miller, the watercolorist, who has lived most of his life in Los Angeles and San Francisco and who is now in New York on a Guggenheim. I went to lunch with Barse, and when I returned did my best to keep said lunch down.

Really, there ought to be a law to protect the dear, dumb public from such outrageous faking. In a way it is ludicrous, but on the other hand it is damned serious and a crime against the public and against your profession. I have seen phony pictures before, but never anything as bare-facedly unrelated as the "Harnetts" they showed me. One - a brownish mug-and-pipe job - might by some stretch of the imagination be given to WMH, but the others!!!!!

The best of them is a large barn-door picture with ducks, powder horns, a horse-shoe, etc., which looks to me - to judge from photographs I have seen - like a Goodwin. This is unsigned. There is also a picture of peaches and cantaloupe, very high in key, full of broken color, and obviously by some very bad follower of the impressionists; a horrible table with cards, books, a hookah, etc., clearly by a poor beginner in art school; and these were carefully signed with Willy's monogram. The books in the last-mentioned little horror had clearly legible titles. I looked them up in the public library, and found, to my intense annoyance, that one was published in Philadelphia in 1886 and one in New York in 1882. But if this is a Harnett, my name is Peter Paul Rubens.

I also saw some choice photographs at Ferargil's -

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Mr. Stenn's picture, which be bought from Neumann, but which Neumann got from Ferargil; that funny-looking mandolin, which belongs to a woman named Whitman, and which I shall see shortly; the notorious "Raspberries and Ice Cream;" and that crude copy of "The Old Violin" you told me about and which Gardner once saw in a junk shop on Third Avenue. Eight pictures,and all of them phonied. Of course, I said nothing to Mr. Price, but arranged to add copies of all those photographs to my collection.

Next was Neumann, who showed me a large still life of apples and glass pitcher of cider, very much like the picture Spark has sold to Los Angeles, if the photograph can be believed. It is signed Harnett and dated 1880. It is a very good picture - which cannot be said for any of Ferargil's dogs and cats - but it bears no resemblance to any Harnett of 1880 or any other year which I have seen. It could conceivably be a Hope, although I really know very little about that painter. The stretcher is locked with metal keys bearing patent dates of 1883 and 1885. I don't see how WMH could have painted a picture in 1880 and used stretcher keys that weren't on the market until three years later; also, I have yet to see a Harnett locked with anything but wooden keys. Of course, the picture could have been restretced after it was painted. Anyhow, Neumann is not sure about the authenticity of this picture himself. He gave me a photograph of another one which he has sold to somebody in Florida - a crisp little mug-and-pipe, which looks quite all right and quite good.

Hammer has had one Harnett. It belongs to a client in Philadelphia. Hammer went to the trouble of phoning this man in Philadelphia, and he is bringing it with him when he comes to New York on Wednesday.

I wound up my day's labors in the apartment of Martin Grossman, Sidney Nanis' brother-in-law. His Harnett is a meerschaum hanging on a wall with a newspaper clipping below it. It is much like the Oberlin picture, but I still have no photograph from Oberlin to compare it with. (They said they were sending me one.) I think this is not only an authentic Harnett but a particularly fine one. Just the tautness and the verisimilitude of the string holding the pipe is a major achievement, and it is even more beautiful under a magnifying glass than it is without it. (This is particularly true of the incised signature. Under the glass you would be ready to swear that that damn thing was actually cut in wood.)

Mondschein is out of town and Duveen's gallery is being painted, so I will have to wait to see those gentlemen. So will see Baur and a few other people in the next few days and head for Philadelphia on Thursday.

Many thanks for all your enlightening help, to say nothing of your hospitality, over the weekend. I will report from Philadelphia if I find anything interesting. Meanwhile, I can always be reached at the Guggenheim Foundation office, 551 Fifth avenue.

Sincerely Yours,

Alfred Frankenstein

July 14, 1947

Miss Emily Genauer
1 West 85 Street
New York, N. Y.

Dear Miss Genauer:

Here you are:

David Fredenthal	REQUIEM	Penn Acad 11/46 U of Nebr 2/47
Jack Levine	"WELCOME HOME!"	Carnegie 10/46 (won 2nd prize) Wichita 12/46 Bklyn Mus 2/47
Yasuo Kuniyoshi	SHE WALKS etc.	Carnegie 10/46 Corcoran 3/47
Raymond Breinin	JEAN PICARD	Down. Cal. 9/46 U of Nebr 2/47 Chi Art Inst 4/47
Stuart Davis	FOR INTERNAL USE...	Carnegie 10/46 Wesleyan 6/47
Karl Zerbe	WOMAN ON TRAPEZE	Down. Cal. 11/46 Grand Central Gal., IBM Paintings 12/46 (now touring Europe)
Paul Burlin	WITNESS THE WHAT...	Wichita 12/46 U of Nebr 2/47
Louis Guglielmi	TEMPTATION OF ST. ANTHONY - I'm not sure of the schedule of those "Bel Ami" paintings. They are touring the United States, also went to Belgium, I believe.	

I am not positive of some of the dates of the national shows and I do not have catalogues at hand. You probably have exact dates of Nebraska, Corcoran, etc.

Attached you will find a release for reproduction of these paintings owned by the various artists. I can not, of course, give permission for those owned elsewhere. I am sending herewith a list of the owners, to

save you time in writing:

Jack Levine, "WELCOME HOME!"
Brooklyn Museum
Eastern Parkway
Brooklyn, N. Y.

Yasuo Kuniyoshi, SHE WALKS WITHIN THE RUINS
Mr. and Mrs. Otto Spaeth
630 Runnymeade
Dayton, Ohio

Stuart Davis, FOR INTERNAL USE ONLY
The Miller Company
Meriden, Connecticut
Mrs. Burton Tremaine, Art Director
(This one is OK)

Karl Zerbe, WOMAN ON TRAPEZE
International Business Machines Corp.
590 Madison Avenue
New York 22
Attention: Miss Marinoble Smith

I hope this gives you the information you need. Please do not hesitate to call on me for any other assistance.

Sincerely yours,

Charles Alan

P. S. Guglielmi is at the Macdowell Colony, Peterborough, N. H. I am not familiar with the terms of his contract with Loew-Lewin as regards reproduction of that painting. Perhaps you need a release from them, just to be covered.

July 14, 1947

Permission is hereby granted to Miss Emily Genauer and to Doubleday & Co., Inc. to reproduce the following named paintings:

David Fredenthal, "Requiem"
Raymond Breinin, "Portrait of Jean Picard"
Paul Burlin, "Witness the Thatless"
Louis Guglielmi, "Temptation of St. Anthony"

in the forthcoming book entitled _____ by Emily Genauer, to be published by Doubleday & Co., Inc. Permission is also granted to reproduce said paintings in advertising and publicity material in connection with the sale of said book.

It is understood, however, that permission to reproduce these paintings is granted for the above named specific purposes only, and no other. It is further understood that no copy and/or other material shall be superimposed upon the said paintings as reproduced in advertising or publicity; nor shall the paintings as reproduced be changed or cropped without the reasonable approval of the artist.

The name of the artist will appear in connection with each reproduction of each of the above named paintings; and the credit line "Courtesy of the Downtown Gallery" will be used in the book and/or advertising and publicity.

THE DOWNTOWN GALLERY, Inc.
Authorized Agent

by _____
Lawrence Allen, Secretary

Agreed:

_____
Emily Genauer

DOUBLEDAY & CO., Inc.

by _____

San Francisco Chronicle
THE CITY'S ONLY HOME-OWNED NEWSPAPER
FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
TEL. SUTTER 1112

July 15/1947

Dear Mr. Alan -

You will shortly be visited by a pair from Seattle named Mr. and Mrs. Frank Hennessy, who will bear with them what purports to be a painting by Harnett. These are the people I spoke of a few days ago. I wrote them and told them they probably had a copy of the chromo, but they reply that they know all about the chromo and theirs is definitely something different. They also say the picture has an interesting history, and they want to show it to me and tell me about it.

These people are at present driving across the country, and so I can't reach them by mail. For the moment, all I can do is tip you off about their imminent arrival - assuming that they take my advice and bring the thing to you, whatever it may be. They are going to Philadelphia later, and I want to see them there. I am not sure of my Philadelphia address at present, but will send it to you as soon as I possibly can.

Best regards

Ak V.F.

JAMES THRALL SOBY
29 MOUNTAIN SPRING ROAD
FARMINGTON, CONNECTICUT

July 15,1947

Mr. Charles Alan,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Charles:

Many thanks for your letter of July 12. I definitely want to borrow Philip Shan's Walker Greets Lother of Mooney for the show, and he has agreed to lend. So unless he wants the picture back meanwhile, could you send it to the Museum if it needs reframing (unless Shan wants to buy a new frame himself).

After pondering the question for a long time and discussing it with Ben, I plan now not to include any pre-1931 pictures. We haven't the space for them unless we take out recent pictures, and I don't think they prove enough in relation to Shahn's development to be worth the space. Also Ben is still a youngish man, and I don't think we need treat him as we would Bonnard or Marin or Rouault, i.e. first steps to dying gasp.

I arranged with Ben when he was here to have the little Oak Ridge picture brought to the Museum by a friend, so don't worry about it. I want to have it photographed because otherwise it will be the only easel picture not reproduced either in Penguin or the Bulletin.

I don't think we need rephotograph the Violin Player drawing, which can't be reproduced well, but would appreciate it if you could send the painting of this subject to the Museum, attention Dorothy Miller, so Sunami can photograph it. I'll write Dorothy that it's coming.

The Bulletin has gone to press, or most of it, the Penguin books are promised for mid-August, so everything seems O.K. I'll write Heywood Broun Hale for the Riker's Island picture.

Best and thanks,

Sincerely,

Jim

July 17, 1947

Consolidated Edison Co.
Station D
New York, N. Y.

Attention Vice-president

Gentlemen:

This morning, in the mail forwarded to me, I found your notice calling for payment of $31.60 ----- or else.

This situation is becoming unbearable. The Downtown Gallery has been in business, and honorably so, for 21 years. It has an excellent credit rating. It has also contributed more than $10,000. to the Consolidated Edison Co. during that period. As an honest American, I refuse to be dunned by even one of the largest corporations, with no rivals in the business.

Going to basic facts, your bills arrive about the middle of the month. Our bills are paid promptly before the 5th of the month, and all later arrivals wait until the following month in order to maintain a simple bookkeeping system. Your dunning notices appear in between, and occasionally one does one of your hired men with instructions to turn off the power, frequently making a noisy, vocal issue about the matter, with an audience of important clients of the gallery. This has to stop!

I have asked your co., and have written accordingly, to change the erroneous billing from Edith Halpert to The Downtown Gallery, Inc.. My requests have gone unheeded. We are charged commercial rates, with demand charges, and expect commercial courtesies. For your renewed information, there are three separate accounts for which checks are signed by me - all at the same address, namely;

1st & 2nd fl. & basement...THE DOWNTOWN GALLERY
3rd floor (apartment, private) Edith Gregor Halpert
halls.....32 East 51 St. Corp.

Will you instruct your accounting department to remove my name from the first, and substitute the Downtown Gallery which has been paying the bills, and thereafter either mail bills the 1st of the month like all other organizations, or wait until the following month for payment. I refuse to be intimidated any longer by your printed forms and representatives.

I am on my vacation at present; so is the bookkeeper. To eliminate any embarrassment for the balance of my staff no operating in the gallery, I am enclosing the check. And once again I insist that some change be made in your tactics.

May I have the courtesy of a reply? My summer address is Newtown, Conn.

Sincerely yours,

CARNEGIE · INSTITUTE
DEPARTMENT · OF · FINE · ARTS
PITTSBURGH · PENNSYLVANIA

HOMER · SAINT · GAUDENS
DIRECTOR

Windsor, Vermont
July 21, 1947

Mr. Charles Alan, Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Alan:

You talk of the HEADLESS HORSE WHO WANTS TO JUMP. I am on a vacation and want to jump too, but I have a strong New England sense of duty.

About Kuniyoshi, we will write to Cranbrook asking for the painting. If that does not go through, I take it we can use ABANDONED TREASURES as a second string to our bow.

I will have the form sent you for Levi's NEW WORLD A-COMING.

Keep stirring up Lewandowski.

Regarding Siporin, I will be very sorry to lose him. I quite understand that he will need his new paintings for his show in New York, but perhaps you can think of a good one that is not more than five years old that has been sold and that I might borrow from some amateur or gallery.

Regarding Siporin and Tam, how about a little horse trading? You put me on the trail of that Siporin and I will jam Tam in somehow. I will be over my limit, but with luck somebody I don't really care about will drop out.

Don't bother Marin in the midst of his connubial bliss. You remember the rhyme in Annie Get Your Gun about Sitting Bull? "Wed again at 93 - Just as happy as can be - Doing what comes naturally." I think I have a good line out there that will cover his case.

Regarding O'Keeffe, I want very much to have her in the show. Can't you send us your good Mexican landscape and if needed, wangle permission out of her? There is no good my writing to her. Let me know the answer.

Sincerely yours,

Homer Saint-Gaudens
Director

HStG/P

San Francisco Chronicle
THE CITY'S ONLY HOME-OWNED NEWSPAPER
FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
TEL. SARFIELD 1112

405 S. 22nd st.
Philadelphia.
July 23 /47

Dear Mr. Alan -

In case those Hennessy people from Seattle show up and want to get in touch me - or anybody else, for that matter - the above will be my address at least until September 1. I shall, however, be out of town from time to time, and shall be in New York for a day or two early next week.

The telephone number here is Spruce 4-5894. It is listed in the name of Meyer Davis. Tell anybody who wants to reach me by phone to call before 8:30 in the morning. Then, in case I am not here, the message can be taken by Don Sewell, who is also living here.

Best regards

LAWAI - KAI
KOLOA - KAUAI
T. H.

Dear Mr Alan

Am delighted you
are going to exhibit
"Pem. Interior" As I have
not as yet had time
to give it to the
Academy suffice it should
be in my name. But
am practically sure the
Academy will accept it -
So catalogue it as being
owned by them

Yours truly

Robert Austin

July 29 1947

July 25, 1947

Mr. Homer Saint-Gaudens
Director of Fine Arts
Carnegie Institute
Pittsburgh 13, Pa.

Dear Mr. Saint-Gaudens:

This letter is being written in duplicate, one copy to Pittsburgh and the other to Vermont, in order to reach you more quickly.

If you do not get THE TRADERS [illegible] from Cranbrook, we will send you Hamiyoshi's [illegible] ON THE SHORE --- so don't jump. Please let me know.

I am awaiting the form for Julian Levi's NEW WORLD A-COMING.

A letter from Lewandowski tells us that we should receive new paintings shortly. I wrote him, explaining the urgency.

Good news about Siporin! He will complete a brand new painting (32 x 48) - subject and title: A [illegible]. He will keep the carein study for our show and send you the oil. So I will change the title on the form you had sent. I spoke with him on the phone at Woodstock, and he asked to to forward his gratitude for your interest. I assume, following your horse-trading suggestion, that this lots in Tam, too.

You misunderstand me about the Marin family. John Marin (!!!) did not get married. It was John Marin, Junior. However, Marin Senior says he thinks he'll take a twenty year vacation from painting and start again at 97.

I am spending the week-end with Mrs. Halpert and will ask her opinion on the best way to manage the O'Keeffe painting.

Sincerely yours,

Charles Alan
Associate Director

July 28, 1947

Mr. Robert Allerton
Lawai-Kai
Koloa Kauai
T. H.

Dear Mr. Allerton:

Thank you very much for your kind letter of July 24th. We do appreciate your allowing us to exhibit the PENNSYLVANIA INTERIOR. We shall, as you suggest, list the Honolulu Academy of Arts as the owner.

Thank you also for the check which arrived this morning.

I spent the week-end with Mrs. Halpert who vaguely mentioned that she might take a winter vacation in Hawaii.

Sincerely yours,

Charles Alan
Associate Director

THE STATE UNIVERSITY OF IOWA
SCHOOL OF FINE ARTS
IOWA CITY, IOWA

OFFICE OF THE DIRECTOR

July 28, 1947

Mrs. Edith Halpert
Downtown Callery
32 East 57th Street
New York, New York

My dear Mrs. Halpert:

You will be interested to know that the painting, "Endless Voyage" by Mitchell Siporin has been chosen as one of the paintings to be purchased by the State University of Iowa from its Third Annual Exhibition of Contemporary Art.

A requisition has been sent to our purchasing office and you will receive the official order in the near future.

I greatly appreciate the interest and sympathy you have manifested in connection with our exhibition and while that had nothing to do with our choice of paintings to be purchased, I am glad that a work by one of your painters is to become a part of the permanent gallery of this university.

Sincerely yours,

Earl E. Harper

Director

EH:sah

WALKER ART CENTER

July 31, 1947

Mr. Charles Alan
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Mr. Alan:

On July 17th we wrote you as follows: "On June 23rd the T. B. Walker Foundation sent you a check for $3,000 in payment of the Marin 'New York Downtown, 1936' which we recently purchased from you. Neither we nor the Foundation office have received an acknowledgement of this payment. Will you kindly send us a receipt so that we may have it for our files? Thank you."

May we ask you for an acknowledgement of this payment.

Sincerely,

Alice Dwyer

(Miss) Alice Dwyer
Secretary to the Director

AD.

1710 LYNDALE AVENUE SOUTH • MINNEAPOLIS 5 • MINNESOTA

San Francisco Chronicle
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FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
TEL. SAFFIELD 1112

405 S. 22nd st.
Philadelphia.
August 2, 1947

Dear Mrs. Halpert -

Mr. Seymour finally broke down and permitted me to see the precious "Harnett" that is hiding from the gaze of a prying world in the home of his aunt, Mrs. William Kellner, in Brooklyn. It is a nasty-looking violin-and-book job done mostly in cesspool brown; and it bears, very sizably and legibly, the signature "C. Bricot, Paris."

Learning marches on.

Pooey.

AUF

San Francisco Chronicle
THE CITY'S ONLY HOME-OWNED NEWSPAPER
FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
TEL. GARfield 1112

405 S. 22nd st.
Philadelphia.
August 3, 1947

Dear Mr. Alan -

For months I have been meaning to ask for a photostatic copy of that manuscript letter of Harnett's which you have there in the gallery, and every time I have been in I have forgotten about it. Since it is the only Harnett letter so far found, I really need it badly, and I should appreciate it deeply if you could have it photostatted at your earliest convenience, as well as the photograph of Mr. Jennings' "Music and Good Luck." I will pay Mr. Russo quick like a bunny, as I did last time. Have him mail it to me here, along with the Jennings picture, and with the bill.

Many thanks

Helen Frankl

CONSOLIDATED EDISON COMPANY OF NEW YORK, INC.
POST OFFICE BOX No 138, STATION D,
NEW YORK 3, N.Y.

COMMERCIAL RELATIONS
DEPARTMENT

TELEPHONE
LEXINGTON 2-0100

August 4, 1947

Re 1-611B-25

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert

Thank you for your check in payment of $31.60 which we received on July 21, 1947 with your letter.

The account which represents electricity used by The Downtown Gallery has been billed to you since March 1945 in accordance with a contract which was executed in your name. We shall be very pleased to discontinue billing you for this account and to forward bills as you have requested in the name of The Downtown Gallery if the enclosed application is signed in the name of that organization and returned to us.

We have carefully reviewed the three accounts to which you referred in your letter. Two of these accounts, namely; the gas account for the use of that service on the third floor billed to you, and the electric account billed to the 32 East 51st Street Corporation are carried on a bi-monthly basis. The other account which in the past has also been billed to you, but which represents electricity used by The Downtown Gallery, has been billed on a monthly basis.

On every occasion when readings of these meters have been due for purposes of billing they have been obtained between the 26th and 28th of the month. Our bills have been delivered to the premises on the 3rd, 4th or 5th day of the following month.

Our records clearly show that the bills for the two bi-monthly accounts have been paid between the 7th and 13th of the same month when they were delivered, one payment usually being made for the two accounts. The monthly account, however, has not been paid on the same prompt basis. The bills which we have forwarded for this account have been paid anywhere from a month to a month and a half later, and it is for this reason that in connection with this account you have received collection notices and visits from our collectors.

Re 1-611B-25

In order that you may clearly see the dates on which we have received payment of the various charges we enclose statements of the three accounts. We shall continue reading our meters at the usual time and delivering our bills as we have in the past. If it can be arranged that these bills shall be paid in each instance as promptly as the two bi-monthly accounts have been paid in the past, we assure you that you will not be caused annoyance or inconvenience by collection notices, or visits from collectors.

We shall appreciate the proper execution of the enclosed form, so that we may comply with your wishes regarding the future billing to The Downtown Gallery of the account representing their use of our service. For your convenience when returning the application we enclose an addressed envelope.

Very truly yours

A S King

A. S. King
Personal Service Division

enc.
ec

August 6, 1947

Mr. Lee H.B.Malone, Director
Columbus Gallery of Fine Arts
480 E. Broad St.
Columbus, Ohio

Dear Mr. Malone:

Nineteen forty-eight is the hundredth anniversary of the birth of William M. Harnett. The Downtown Gallery is planning a comprehensive exhibition of his painting and drawing to commemorate the occassion.

You have, in the collection of your museum, the painting, "AFTER THE HUNT". Of course, an important example such as this should be included in this exhibition.

The dates of the exhibition are not definitely set, although it is tentatively scheduled for late in the year. All we would like to know now is whether or not we may depend on the loan of this painting. We would bear all the costs of insurance and transportation. We would appreciate your answer at your earliest convenience.

Thanking you for your cooperation. I remain

Sincerely yours,

Charles Alan
Associate Director

August eighth,
1 9 4 7

Mrs. Selig S. Burrows,
96 Merrivale Road,
Great Neck, N. Y.

Dear Gladys:

Indeed, I remember the "beautiful arts festival" and the beautiful party at your home - to say nothing of the buggy ride with Victor. The evening was a most enjoyable one.

For obvious reasons, I have always been obliged to decline any committee membership. However, I shall be very glad to be of personal assistance to you, without credit..

If the Hamptons may be included as North Shore, the person I would suggest is Julian Levi, who has made a consistent contribution - both as an outstanding artist and as a teacher and lecturer. While we do not represent him, I consider him one of our top American artists and the fact that his work has been acquired by more than thirty museums indicates that my enthusiasm is not exaggerated. All the museums in New York have examples of his work, if you are interested in seeing it, and we still have in our collection his earlier records and photographs. You will love him when you meet him.

I am still at my summer home - Eden Hill Road, Newtown, Connecticut - and will not be back in New York until September second, when the gallery reopens. If there is anything I can do before, do not hesitate to call on me. The telephone number is Newtown, Connecticut, GArden 6-4508 or, better still, why don't you and Selig drive up here for lunch or stay over.

My best regards.

Sincerely,

egh-k.

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N.Y.
OFFICE OF THE VICE-DIRECTOR

August 8, 1947

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

If you are to be in town some day soon we would like very much to come down and talk to you about the Harnett exhibition we are arranging at the Museum, and to discuss with you our book which we hope to publish at the opening of the show.

Sincerely yours,

Albert TenEyck Gardner

August eighth,
1 9 4 7

Mr. Thurston Jones, Associate Editor,
"TIME" Magazine,
9 Rockefeller Plaza,
New York, N. Y.

Dear Mr. Jones:

While the gallery is closed for the summer months, I am still functioning at my summer home - Eden Hill Road, Newtown, Connecticut. In spite of my utterly relaxed state, a visit to Boston threw me into a complete dither. I visited Mitchell Siporin and saw a group of the most exciting paintings in many years and immediately decided to make this our annual guest exhibition. The title is "Dialogues, Soliliqies, and Choruses - a Series of Imaginary Interviews." I can give you a few of the subjects:

1. "Gangster's Funeral". (Jack Levine and Al Capone).
2. Pascin and Friend.
3. "Fleur de Mal". (Beaudelaire and Jeanne Duval).
4. "Rousseau Revisited". (Max Weber and Rousseau).
5. "Dubliners". (Joyce with Leopold and Molly Bloom).
6. "Woodstock Idyll". (Kuniyoshi and Sara).
7. Clown and Holy Man.
8. William Blake - Toulouse Lautrec.

Aside from the extraordinary quality of these new paintings by Siporin, the subject matter and the treatment are absolutely fascinating and, of course, "newsworthy".

I am writing from the country where I spend my summers while the gallery is closed, but expect to have photographs of the pictures within the next two or three days. The paintings will follow shortly, and I shall be glad to come to New York by appointment when you are ready to see the material. Incidentally, the exhibition opens on September ninth.

My best regards.

Sincerely yours,

egh-k.

The Columbus Gallery of Fine Arts

East Broad Street at Washington Avenue
Columbus 15, Ohio

August 11, 1947

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mr. Alan:

In the absence of the dir ector, Mr. Malone, your letter of the 6th has come to my attention. Your exhibition of the work of William M. Harnett sounds very exciting indeed and we will be pleased to have the painting "After the Hunt" included in your forthcomin - show.

If you will let us know when you would like the painting to arrive we will make the necessary arrangements for shipping and insurance.

With good wishes for your exhibition.

Sincerely yours

Delight Smith

Delight Smith
Bursar

MUSEUM OF FINE ARTS

OFFICE OF THE DIRECTOR

BOSTON 15, MASSACHUSETTS

August 11, 1947

Dear Mr. Alan:

We have no painting by Harnett entitled "Old Models." We have a painting by him called "The Old Cupboard Door" with which I imagine you are familiar since we loaned it to you in 1945. Is this the painting that you had in mind?

Sincerely yours,

G. H. Edgell, Director.

Charles Alan, Esq., Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

GHE:ESH

ROBERT ALLERTON
625 FIRST NATIONAL BANK BUILDING
38 SOUTH DEARBORN STREET
CHICAGO 3

August 12, 1947.

The Downtown Galleries, Inc.,
32 East 51st Street,
New York, N.Y.

Dear Sir:

On June 18, 1947, I purchased from you Art objects amounting to $3460., as per your invoice No. 4026, which were shipped to the Honolulu Academy of Arts, 900 S. Beretania Street, Honolulu, T. H.

This invoice was paid through my Chicago office on July 24, 1947.

Please forward to me at Koloa, Kauai, T. H., by air mail, a receipted invoice covering this purchase and oblige,

Very truly yours.

Robert Allerton

By H. W. Gorsuch
H. W. Gorsuch

E67

FINE ARTS COMMITTEE

An Informal Committee of Germans and Americans Resident In Berlin and Interested in the Fine Arts as a Medium for the Promotion of Goodwill Between Peoples Everywhere.

International Cartels Sec.
OMGUS, Economics Division
APO 742, c/o P.M., N.Y.C.

Berlin, 12 August 1947

Dear Sir:

Having acknowledged receipt of your reply to our appeal of some weeks ago, I would like to follow up by quoting (without permission and, therefore, anonymously) from one of the more important and thoughtful of the scores of letters we received; and I would like to ask that you give us your ideas. Here goes:

> Since so much American money is being poured into Germany to keep the country alive, I think a general art exhibition might be of some interest and that there may be a possibility of raising some funds through the sale of works of art, these funds to be used for the purchase of materials . . . I, personally, have sent art materials to various kinds of German artists whose work I admired and probably will continue to do so. I think if your committee could interest various individuals in the idea of sending artists' materials to you for distribution, or if you could acquaint various individuals in this country with the needs of the more important or promising of Germany's artists, and at the same time work out some rate of exchange free of red tape, there might be many here who would gladly purchase works of art, sending materials instead of money. To be practical, arrangements might be made through some dealer who has specialized in German art -- for example, Kurt Valentine of the Bucholz Gallery, 32 East 57th Street, New York City.

I am not sure that dealing through a dealer would not involve us in export-import problems; but we are nevertheless deeply grateful to our correspondent for his suggestion, and I sincerely hope that he recognizes his fine Italian hand as he reads my paraphrase.

Sincerely yours,

CHARLES C. BALDWIN
For the Committee

The Committee:

Dr. B. R. McClaskey
Mr. Charles C. Baldwin
Dr. W. C. Headrick
Dr. R. H. Wells
Dr. H. Lehmann-Haupt
Mr. Edward S. Peck
Dr. W. McBryde
Mrs. Else Hartshorne

Strictly Salem, New York
Aug. 14/47

Dear Edith,
After all these years of inactivity I unpacked my "Pop" Hart prints and found a little show here to entertain my friends. So many of them wanted to have the book. Would you let me have ten of the regular copy. I do not seem to be

looks have not changed at all.

Keep Looking

Pretty

Sincerely Jordan

Rae.

able to sell any of the prints. I guess I am just a lousy salesperson.

If you want to give me the books, they could be mailed to South Salem, with the bill, or could call for them.

Were you sitting just behind me at Cooper Union that evening? I did not know you at all although your

August 13, 1947

Mr. G. H. Edgell, Director
Museum of Fine Arts
Boston 15, Mass.

Dear Mr. Edgell:

You are so right --- our error. Of course I meant THE OLD CUPBOARD DOOR. So I repeat the question: may we depend upon the loan of <u>that</u> painting for our Harnett Centennial Exhibition?

Thanking you for your cooperation, I remain

Sincerely yours,

Charles Alan
Associate Director

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

August 19,1947

Downtown Gallery, Inc.,
32 East 51st Street,
New York, New York.

Gentlemen:

This is to inform you that one box of paintings by Ralston Crawford was shipped to you today - August 19 - on the S.S. Mokihana, voyage 6. As per agreement, express charges on the paintings were prepaid.

Trusting that the paintings reach you in good order, I remain

Very truly yours,

Jeanne Klein

Mrs. Donald E. Klein
Secretary to the Director

MAILING ADDRESS 900 SOUTH BERETANIA STREET, CABLE ADDRESS HONART

The Smith College Museum of Art

NORTHAMPTON MASSACHUSETTS

The Director

August 20, 1947

Mr. Charles Alan, Assoc. Director
The Downtown Gallery
32 East 51 St.
New York 22, N.Y.

Dear Mr. Alan:

I am sorry your letter of August 5 was not acknowledged sooner asking for the Harnett Discarded Treasures but I just arrived in Northampton last week.

I assume that by "late in the year" you mean the calander year and if such is the case I do not see any reason why we would not be most delighted to let you have the picture. We would naturally prefer to keep it on display here at the time the Department reaches Mr. Harnett's period in American painting but that would not be until the latter part of the school year presumably April or May.

If you can let me know definate dates we will make every effort to make this loan possible.

We will insure the painting under our own policy billing you for it at the close of your show.

I hope to get in to see Mrs. Halpert soon and I bring her all sorts of greetings from Ralston Crawford who was in Honolulu this summer where I have been working.

Best regards.

Sincerely yours,

Edgar C. Schenck

Edgar C. Schenck
Acting Director

ES:bc

August 21, 1947

Mr. Alfred Frankenstein
405 South 22nd Street
Philadelphia, Pa.

Dear Mr. Frankenstein:

At last, here is the violin. It is impossible to photostat the letter without taking it out of the frame - and I don't want to do that. I am having Baker photograph it today and send you a print direct.

Sorry I have been so long about all this. We have been very busy, and being alone here I have been going in circles. I promise to do better with your next request.

Sincerely yours,

San Francisco Chronicle
THE CITY'S ONLY HOME-OWNED NEWSPAPER
FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
TEL. GARFIELD 1112

405 S. 22nd st.
Philadelphia
August 22, 1947

Dear Mr. Alan -

Many thanks for the photostat of the Jennings picture and for engaging Baker to photograph the letter for me. I am leaving here next Thursday, the 28th, and if Baker can't get the photograph down to me here before then, have him send it to my office in San Francisco.

I'll be in San Francisco on the 11th; between the 28th and the 11th I'll be dodging around here and there looking at Harnetts and gathering data of various sorts. I expect to be in San Francisco a month or six weeks, and should be back in New York before the end of October. So if anything comes up - if any new Harnetts come to light or anything of that sort - I'd appreciate it if you'd let me know at the Chronicle office.

By the way, keep your eye open for the sale of the paintings in the collection of a man named Alfred Henri Peiffer. He was an art dealer in Philadelphia for many years. He died quite recently at an extremely advanced age. His will directs that his collection of paintings be sold at auction in New York or Philadelphia, and he says it should bring in $800,000 to a million dollars. No doubt the old man had an exaggerated notion of the value of his collection, but he had every opportunity to pick up Harnetts if he wanted them. His executors will not tell me what is in the collection nor when or where it will be auctioned. If you hear about this, let me know, and send me a catalogue if you can.

Best regards

A. V. F.

The Smith College Museum of Art

NORTHAMPTON MASSACHUSETTS

Tel. 2700 Ext. 256

August 25, 1947

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

In our files on the purchase of the Harnett Discarded Treasures from you, we have found a typescript on Harnett's life which has no source recorded on it. I am enclosing a copy of it in the hope that you may recognize it as something you sent us at the time of the purchase of our painting.

We should like very much to know the source of this information if it is possible, and since the Museum staff is completely changed since the Harnett was acquired, none of us are able to identify the typescript. We should appreciate it if you could let us know whether the copy is familiar to you.

Sincerely yours,

Myrtle Willard

Mrs. Myrtle Willard
Assistant to the Director

enc

1947

THE DOWNTOWN GALLERY *Edith Gregor Halpert, Director* 32 EAST 51 STREET, NEW YORK 22, N. Y.

August 27

Dear Edith:

This morning I called Anne because I thought perhaps she had missed seeing all this amusing stuff about Harry Blutman. Anne told me she talked with you last night and in the course of discussing the new maid you said something about having, up to this moment, "run your life successfully alone".

Please Edith, my only thought is your happiness and your welfare. I thought it would be swell if you could come back to town with no worries about getting a maid; if the apartment was clean and there would be someone to make breakfast etc. etc. If you don't like the maid, you won't hurt my feelings at all if you fire her, but at least it will be someone to start with.

Do understand that since I have always liked a certain amount of privacy in my own life, I sincerely try to respect the same privacy in the lives of others. I have truly attempted, in spite of the fact that we must necessarily work closely together, not to intrude on your personal affairs if I could possibly help it. My engaging the maid was very little trouble for me, and as I said above means nothing to me if you do not like her, and was certainly no attempt to butt in to your running of your personal life. On the other hand, because of my really deep feeling of friendship for you, I hope you won't mind if I do an occasional favor for you --- for no other reason than because I like you.

I have been at the gallery nearly two years now. I would like to say very simply to you that I have never been as happy in my life. Although I do not mean to minimize my respect and admiration for you, I think it is the gallery itself which is most important to me. I can think of no way of expressing my feeling except to say that it is, for me, a home --- with all the best that that word implies. My only hope is that I can grow with it, and that it can grow with me. It sounds funny to say it, but I hope I will be here for the rest of my life. But I can not help but be grateful to you for my happiness. If it had not been for your courage in taking me in here with no recommendation, and your patience during the first months I was here, I could not be writing this paragraph.

So, I guess I've said enough.

Chas.

Telephone PLAZA 3-3707

CITY ART MUSEUM OF ST. LOUIS

Forest Park 5

August 25, 1947

Mr. Charles Alan, Associate Dir.,
The Downtown Gallery,
32 East 51 Street,
New York 22, New York

Dear Mr. Alan:

I have just returned from Europe and find on my desk your letter of August 5th requesting the loan of our Harnett awaiting reply. Since all loans from our collection require the action of the Board which will not meet again until October 2nd, a definite reply must wait until then. However, I can say definitely that it is not customary for the City Art Museum to grant loans except on a reciprocal basis, that is, to other similar institutions. Nevertheless, I will do my best to persuade our Board to grant your request, since I easily recognize the importance of your proposed exhibition. If, in the meantime, you have settled on the exact dates for your show, would you kindly inform me to that effect.

With best wishes for the success of your exhibition,

Very sincerely yours,

Perry T. Rathbone

Perry T. Rathbone
Director

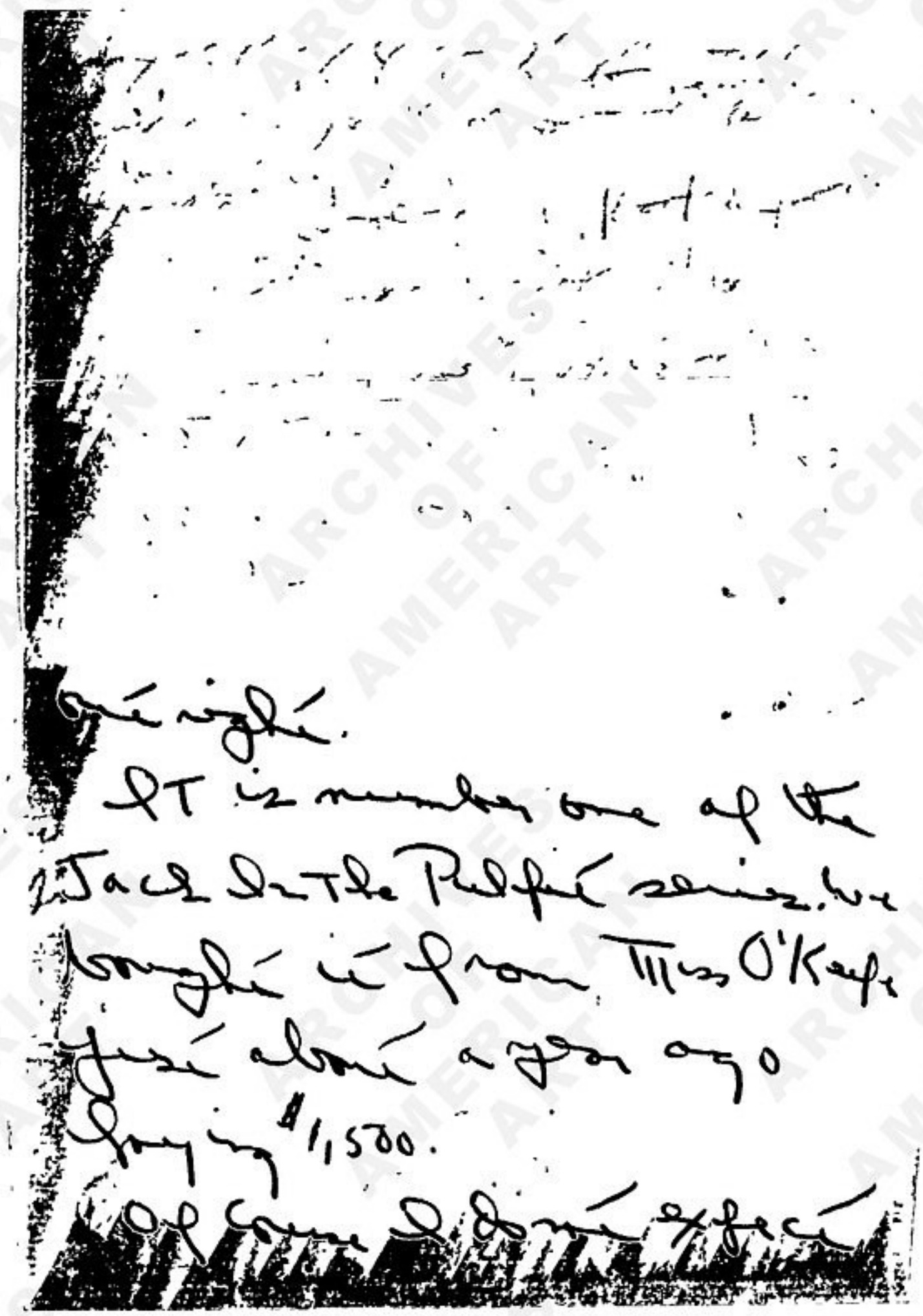
PTR:es

[1947]

Aug 25th

My dear Miss Halpert,

I understand you now handle Georgia O'Keeffe's paintings and I have a small one which I'd like to sell



one night.
It is number one of the
Jack In The Pulpit series. We
bought it from Miss O'Keefe
just about a year ago
paying $1,500.

I gave that much now but if you are interested will you let me know what you will give for it.

Why doesn't she give it to LA Museum & deduct it?
CS

Yours sincerely,
Veronica B. Cooper
(Mrs Gary Cooper)
11940 Chalfant ST
West LOS Angeles / Calif

Illinois Wesleyan University
ART DEPARTMENT
ART CENTER
BLOOMINGTON, ILLINOIS

August 25, 1947

Mr.Charles Alan
Downtown Gallery
32 East 51 St.
New York, N.Y.

My dear Mr.Alan:

It was a pleasure to go thru the work in your gallery with you and I trust that our contact will be as profitable to you as I know it will be to us.
We shall look forward to having the following pieces in our Watercolor and Gouache purchase show the first two weeks in November:

40	Gugielmi "Old Age"	200.
	Levi "Anchors"	450.
84	Zerbe "Columbus Circle"	~~350.~~ N.F.S.
120	Lawrence "Chipping the Mast"	200.
68	Marin "Island,Sun,Ships" (2500.)	N.F.S.
93	Breinen ~~"Church Top View"~~ Ballet	?300
94	Davis "Ana"	750.
42	Burlin "~~Legend Child~~" Union of Children	~~250.~~ 200.
60	Friedenthal "Weeping Woman"	450.
49	Lea "Emergence"	60.
45	Zorac "Deserted Ferry Slip"	300.

I shall inform you later concerning the exact date in October when the pieces will be picked up by the shipper. When the show is hung,price lists will be available and full credit will be given the Downtown Gallery.
Many thanks again for your cooperation and kindness. With best wishes to you,I am,

Sincerely yours,
K. B. Loomis
Kenneth B. Loomis
Head,School of Art

12 paintings
Hayden Strong
E. Turner

KBL:e

Give 78 Codfish

August 25, 1947

Mr. Oliver B. James
502 East Osborn Road
Phoenix, Arizona

Dear Mr. James:

I do hope you were able to get away from New York before being engulfed in this great and terrific heat.

This morning I spoke with Bartlett Hayes, Director of the Addison Gallery, Phillips Academy, Andover. He was very sad that we sold the Dove FOG HORNS. For a long time he has had his heart set on that painting. He considers it one of the really important contemporary paintings, something every student should see.

Mr. Hayes has worked out, for the Addison Gallery, a somewhat involved "gift plan". This plan makes it possible for the owner of the painting to give it to that museum (deducting it from his income tax) and then borrow for a long period from the museum, letting them have it occasionally for exhibitions. Mr. Hayes is wondering if you would consider such a plan in connection with this painting. If you do look favorably on such an idea, I would suggest that you communicate directly with him as he can give you many more details than I. Or would you rather have him write you? I did not want to tell him to do so before hearing from you.

We will bill you and ship the paintings according to your instructions.

Sincerely yours,

Charles Alan

P. S. I hope you didn't go to school at Exeter.

Newtown, Conn.
August 25, 1947

Mr. Earl E. Harper
Director, State University of Iowa
Iowa City, Iowa

Dear Mr. Harper:

Time is a strange illusion during one's vacation. It evades one like a Japanese beetle on one's favorite flower.

Your nice letter was forwarded to me and I really intended being very prompt in my acknowledgment. And here I am. Needless to say, I was delighted with the news that the University added among its American paintings the Siporin "Endless Voyage". This acquisition by an important educational institution gives one faith not only in our aesthetic development but also in our political maturity. For me the picture combines an extraordinary pictorial quality with a highly felt personal comment, a rare example of a documentary work of art. The artist is pleased and proud that the picture's voyage has come to an end but that it's message will continue.

I am eager to know what other paintings you purchased, but will no doubt find out when I study the accumulated publications on my return to the gallery September 3rd.

Meanwhile, I look forward to your spring visit. My best regards.

Sincerely yours,

NORTHWEST AIRLINES INC.

TOKYO, JAPAN

September 1, 1947

Dear Charles,

For some time now I have been wanting to write you and to let you know something of my set-up over here in the Orient. I certainly never expected to wait this long before writing, but it seems that time has passed so quickly, and it is hard to believe that the first of September has rolled around.

We arrived over here June 24 after stopping over in Anchorage and Shemya. After spending several days in making a qualifying trip, which took us into several cities in Japan, Seoul in Korea, Tsingtao, Nanking and Shanghai in China, then down to Okinawa and Manila, we began our regular operation on July 15. The experience has been a very interesting one for me, and if the housing situation improves to the point where I can be assured of getting my family over here soon, I certainly will look forward to spending the next two or two and a half years in the Orient.

At present my schedule includes mostly trips from Tokyo to Seoul, Korea, and Tokyo to Shanghai, with an occassional trip to Manila. And, although Tokyo definitely is the best place to live, I find Shanghai the most fascinating of the various cities we visit.

At present we are living in a very nice hotel, which is an army billet, where our room rent is $10 per month, meals 25c and drinks 15c. Soon, however, we will be moving to our own hotel or staff house. The weather was pretty warm during the last half of July and most of August, but the nights are very pleasant now. They say that we probably will freeze this winter, but I did that in Minnesota, so I am prepared.

The housing situation, though, has turned out to be pretty discouraging. Since the army controls everything over here and seems to be reluctant to release sufficient housing for those based here, there is a possibility that the situation may become untenable from the pilots' point of view, and we may return at the end of a six-months period. We all hope this does not happen, but it definitely could.

AIR ★ MAIL

EXECUTIVE OFFICES 1885 UNIVERSITY AVE ST. PAUL 1, MINNESOTA, U S A

NORTHWEST AIRLINES INC.

TOKYO, JAPAN

As for flying conditions, they have been ideal. We have never experienced summer flying weather as good as over here. At about 8000 feet we usually top all clouds, and with the temperature around 60 degrees at that altitude, we have very smooth, pleasant trips.

The last of July Jean wrote that Mr. Bobletter came out to the apartment to pick up the Davis painting for the State Fair exhibit. We were very glad, of course, to let him have it. Jean said that he liked the Marin very much, and especially the Tam. In Jean's last letter she said that she was planning to attend the exhibit in the next couple of days, and am very anxious to hear from her concerning the show.

Although I did not see it while in the States, I read with interest the story in the May 5 overseas edition of Newsweek concerning the Boston show at the Downtown Gallery. Incidentally, has the story of Marin appeared yet in Life Magazine? I have been checking the issues when I find them, but to date have not seen the story.

As yet I have had little chance to look at any of the art which may have been saved here in Japan. However, tomorrow I plan to see an exhibit of Japanese paintings which opened today at a gallery here called the Tokyo Bijutsu Kaikan.

If you get a chance to write, it would be very good to hear from you. In the meantime, give my very best regards to all.

As ever,

John Neuman

FEAF Box 139
APO 925
% Postmaster
San Francisco, Cal.

AIR ★ MAIL

EXECUTIVE OFFICES 1885 UNIVERSITY AVE ST. PAUL 1, MINNESOTA, U. S. A

September 2, 1947

Miss Edith Gregor Halpert
Downtown Gallery
New York City, New York

Dear Miss Halpert:

I just finished reading the story about you under the heading of art in the Time Magazine of September 1st.

Painted in natural flesh color, when he was inaugurated as President, I have on plush, unframed, a fine picture of Herbert Hoover - and I am wondering if you would be interested.

Please let me know.

Sincerely,

Porter Loring

Pl:jm

September 2, 1947

Mr. Edgar C. Schenck
Acting Director
The Smith College Museum of Art
Northampton, Massachusetts

Dear Mr. Schenck:

So far as FORTUNE is concerned you are welcome to show the Ralston Crawford paintings from our December 1946 " Bikini Portfolio" at the Smith College Museum during the month of November.

However, the originals of these paintings are in the hands of Mr. Crawford's agents, The Downtown Galleries at 32 East 51st Street here in New York City, and it will be necessary for you to make all your arrangements directly with them. I suggest you address your request to Mr. Charles Alan of the galleries since I have already talked with him on the phone about your request.

I would appreciate it if you would include an acknowledgment to FORTUNE as well as to the artist along with the Crawford paintings exhibited.

Sincerely yours,

William D. Geer
Publisher

WDG rk

Copy to Mr. Alan

THE ART INSTITUTE OF CHICAGO

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

September 3, 1947

Dear Mr. Alan:

We wanted very much to have the Ben Shahn, World's Greatest Comics, for our 58th Annual American, but I understood that it was to be included in his one-man show at the Museum of Modern Art. If this exhibition has not taken place, we should, of course, be very glad to include the painting in our annual.

The Levine, Apteka, was not being considered for the fall exhibition, but was something which Mr. Rich had tentatively thought of as a possibility for our collection. Since he was in Europe I did not feel that you should hold it on reserve in case any other purchaser wished to acquire it.

Inasmuch as we are being pretty strict about not including any pictures being shown in major annuals, I do not believe we can include the Lewandowski unless something new has materialized.

Yours sincerely,

Frederick A. Sweet

Frederick A. Sweet
Associate Curator of Painting and Sculpture

Mr. Charles Alan
Downtown Gallery
32 East 51st Street
New York, New York

MRS. HARRY BAUM 1660 LANIER PLACE, N. W. WASHINGTON 9, D. C.

9/3/47

Dear Edith -

Here are the two snapshots taken atop Eden Hill. I think you will like them - you look more the foremost female philosopher than art dealer. We are having extra prints made from the negatives.

We enjoyed immensely our stay with you at Newtown. Our only regret is that you took a few misteps early one morning at the expense of an eleventh rib. Hope it is almost all healed by now, & that you are back to normal.

Patsy still asks about her Aunt Edith. I too "can't help loving you, you are so lovable" - and admirable.

Love, Harry.

September 3, 1947

Mr. Leroy Davidson
Washington
New Hampshire

Dear Leroy:

Now that I am back in town I can finally settle down and write a letter. I hope you will forgive me for the very long delay.

You did not advise me regarding the price of the picture which you sent and I should like to mail you a check for it unless you would, as you say, prefer to keep it -- in which event I can have packed and returned. While it is a very delightful object, I doubt whether it is American. As a matter of fact, it is too sophisticated to fit into the true folk art tradition. However, use your judgement and I shall be glad to pay whatever price you have set on it.

Have you been successful in finding living quarters in New Haven? Are your plans all completed for the cause? Drop me a note when you have a chance.

My best regards to your family.

Sincerely yours

EGHla

502 EAST OSBORN ROAD
PHOENIX, ARIZONA

4 Sept 1947.

Dear Mr. Alan:-

We got home the 2nd after a fine week-end interlude in the beautiful white mountains of NE Arizona. Such riding!

Both paintings have arrived at their destinations and give pleasure.

I am really delighted with the Shuler, and I feel it to be one of the occasional pictures in which he takes the maps of his imagination.

I think it was our deal that I pay half the bill now and the balance in Jan 48.

So here is my cheque for $ 1025.

It was pleasant to see you and Mrs. Halpert again.

(over) Sincerely yours, Olivia B. James

P.S. The suggested gift scheme for the benefit of the Addison Gallery is not feasible in this instance. And I am not too sorry for museum directors who "lose" a painting, because they all become prima donnas so far as artists and dealers are concerned. Hayes had his chance — plenty of it — to get the "Fog Horns" and kept the picture tied up for months. I know the racket.

O.B.V.

POL

September 6, 1947

Mrs. Gary Cooper
11940 Chapard Street
West Los Angeles, California

Dear Mrs. Cooper:

I have just returned from my vacation which explains the delay in answering your note of August 25th.

For the moment I cannot place number one of the "Jack in the Pulpit" series as I have seen several and am not familiar with the exact sequence. Thus, may I suggest that you ship the painting to the gallery to give us an opportunity to see the actual picture you have in mind. We shall then communicate with you.

Sincerely yours

EGHla

September 6, 1947

Mr. Theodore D. Taussig
90 John Street
New York, N. Y.

Dear Ted:

As I advised you by telephone on Thursday, Louis Pomerantz of the gallery communicated with your office two weeks ago to report an accident which occurred to me in Newtown, Connecticut. I fell down a flight of stairs on Saturday August 16th at about 7 A. M. on my way to close a door during a storm. That afternoon the pain became so intense that I went to Dr. Desmond who diagnosed it as a sprain. By Monday I realized it was more than than and had him arrange an appointment at the Danbury Hospital for X-rays. When he finally got the report on Wednesday, he advised me that the 11th rib had a fracture right through and because of his previous incorrect diagnosis, I decided it was advisable to go to my own doctor in New York. Dr. Harry Blutman has been treating me since.

The accident made it impossible to carry out my plans for a business trip to purchase American Folk Art. Aside from the pain, it was impossible for me to drive the car and I was also obliged to engage special help as I could not do any physical work. There were some complications according to the doctor and I am still being strapped and treated and I cannot attend to my business in the usual manner.

Do you want me to assemble bills for medical services, etc.? Please let me know.

Sincerely yours

EGHla

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N.Y.
OFFICE OF THE VICE-DIRECTOR

September 10, 1947

My dear Mrs. Halpert:

Thank you so much for your generous cooperation on our Harnett project. We both feel that we now have the materials for the most complete catalogue of Harnett's paintings, but quite aside from this we both appreciate your giving us so much of your time and valuable advice. We would like to come to see you again to talk about arrangements for getting photographs of some of the paintings for use in our book.

In a week or so we hope to be able to send you prints of the two Preyer still life paintings from the Museum collection, which you wanted, and a photograph of the little Peto still life, which is such an elegant addition to our small private collection.

My wife and I look forward to the pleasure of seeing you again in the near future.

Sincerely yours,

Albert TenEyck Gardner

THE ART INSTITUTE OF CHICAGO

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

September 11, 1947

Dear Mrs. Halpert:

We are delighted that we may have the Ben Shahn, World's Greatest Comics, for our fall exhibition, and will be most careful to see that the surface is not scratched or injured in any way.

We have borrowed a Stuart Davis for our show from a private collector, so he will be well represented.

Yours sincerely,

Frederick A. Sweet

Frederick A. Sweet
Associate Curator of Painting and Sculpture

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

San Francisco Chronicle
THE CITY'S ONLY HOME-OWNED NEWSPAPER
FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
TEL. SARFIELD 1112

September 12, 1947

Dear Mr. Alan -

Just returned and found the typescript of the recollections of Harnett which you sent me, as well as Baker's photographs, including the Harnett letter. So everything is in shape. I also saw a copy of these same reminiscences, source unknown, at the Smith College Art Gallery; perhaps your copy originally came from there.

I am home for six to eight weeks and will then hit the road again, arriving in New York at least by the middle of November (I hope). Meanwhile, if any new Harnetts come to light, or anything else of interest shows up, let me know about it here.

My best to Mrs. Halpert -

September 12, 1947

Mr. Porter Loring
206 Jefferson
San Antonio 5
Texas

Dear Mr. Loring:

We have always specialized in American folk art of the pre-Civil War days. For this reason I do not believe that we would be interested in a portrait of Herbert Hoover.

Sincerely yours,

Charles Alan
Associate Director

San Francisco Chronicle
THE CITY'S ONLY HOME-OWNED NEWSPAPER
FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
TEL. SAFFIELD 1113

September 14, 1947

Dear Mr. Alan -

I am sorry to keep bothering you, but I should like to make one more request of the Downtown Gallery.

Some time ago you spoke of various paintings by followers of Harnett - people like Peto, Haas, Goodwin, etc. - which Mrs. Halpert has bought to keep them off the market. My work is inevitably going to deal with these artists, and I should like to know just what paintings of this sort the gallery has, and if there are not too many, I should like to have photographs of them.

Best regards

AOF

LOOK 511 FIFTH AVENUE, NEW YORK 17, NEW YORK

September 16, 1947

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

May I request that you add my name to your press list? I have joined the staff of LOOK Magazine as Art Editor, and will appreciate receiving your press notices and other material.

Please address them to me at LOOK. As LOOK works about six weeks in advance on its color features, it would be a great favor to me if, when you plan an exhibition that you think might be of special interest to LOOK's 15,650,000 readers, you can let me know about it justifiably far in advance of your newspaper release dates.

I shall be interested in whatever material you send.

Sincerely,

Charlotte Devree

Mrs. Charlotte Devree
Art Editor

CD:aw

LAWRENCE KUPFERMAN 36 RIDGEWOOD STREET DORCHESTER 22, MASS.

September 17, 1947

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Mrs. Halpert:

I wonder if you have as yet arrived at a decision about me? Although I am being hard pressed for other commitments, I want you to take all the time you need in arriving at a decision, for I would much rather have you handle my work than any other gallery.

Since my visit to your gallery, I have completed one oil and one encaustic (with oil glazes). Both of these paintings are similar in subject and handling to those

LAWRENCE KUPFERMAN 36 RIDGEWOOD STREET DORCHESTER 22, MASS.

watercolors you saw and I am planning a series of such oils and encaustics.

I wish to thank you and Mr. Allen for your courtesy and consideration in looking at my work and I want you to know that I deeply appreciate your interest.

Sincerely yours,

Lawrence Kupferman

September 18, 1947

Dear Bea:

When I got back to town and Lawrence returned from his vacation, we managed to dig up from our own stock a small number of the special edition copies of the "Pop" Hart book. There are none of the popular edition here, thus, we sent you six copies with our compliments. When we unearth the large bulk still on 13th Street, you are welcome to any number you wish at the time.

Meanwhile, I look forward to seeing you here when you are next in town. Why don't you just drop in or phone so that we can have lunch or dinner together.

Sincerely yours

DEPARTMENT OF ART
COLLEGE OF FINE AND APPLIED ARTS
UNIVERSITY OF ILLINOIS
URBANA

September 19, 1947

Miss Edith G. Halpert, Director
Downtown Galleries
32 East 51st Street
New York, New York

Dear Miss Halpert:

During the month of March, 1948 the College of Fine and Applied Arts of the University of Illinois will inaugurate a national competitive exhibition of contemporary American painting.

Awards for purchase prizes will total seven thousand five hundred dollars. Canvases acquired with this sum will be added to the permanent collection of the University of Illinois.

There will be a jury of selection and awards; however, at this date the composition of this jury has not been definitely established but will consist of men nationally recognized in the field of art.

We plan to exhibit in the neighborhood of one hundred and fifty paintings. Of this number it is our intention to extend invitations to approximately fifty artists.

During the week of October sixth to eleventh inclusive, Professors Donovan, Doolittle and Hogan will be in New York for the express purpose of selecting canvases for the invited group.

Will you kindly advise us at your earliest convenience if we may have the benefit of your cooperation at some time during the above mentioned dates?

Sincerely yours,

Frank Roos

Frank Roos
Head of the Department

FR:J

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE.
TELEPHONE 2-1866
WICHITA, KANSAS

Sept 20, 1947

Dear Edith:

It is cooling off a little today, so that my alleged brain is starting to function. I am sorry not to tell the museum office 1/20 and the Siporin, but your time conflicts with mine. Only in October is the entire Murdock Collection on view, and I have to have the Siporin for the 1. month. Also, it is especially important because of a theme I am stressing. So with that need of mine and the fact that it was loaned to the artist earlier

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE.
TELEPHONE 2-1866
WICHITA, KANSAS

in the year, I hope that you will not be disturbed by your not meeting with your request.

Personally, I would not care if you were too busy to send the folk art show, the executive secretary wants. However it is possible that individuals might make purchases. If funds send an exhibition, I hope there is some good sculpture available. I expect to be leaving Wichita Oct 7th.

All good wishes
Elizabeth N.

September 22, 1947

Mr. Zoltan Sepeshy, Director
Cranbrook Academy of Art
Bloomfield Hills
Michigan

Dear Mr. Sepeshy:

We are giving Mitchell Siporin a one-man exhibition of his recent paintings from October 21 to November 8, 1947. As Festa in Tuscany, his casein in the Cranbrook Museum collection, is one of the most important examples we would like very much to borrow it for the occasion.

We would need the painting in New York about a week before the opening date of the exhibition. We would, of course, take care of all the costs of transportation and insurance. And we would give proper credit to the museum in our catalogue. As time is growing short, may we look forward to a favorable reply in the very near future?

Thanking you for your cooperation, I remain,

Sincerely yours,

Charles Alan
Associate Director

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

ALFRED H. BARR, JR.
DIRECTOR OF THE MUSEUM COLLECTIONS

September 22, 1947

Dear Charles:

Many thanks for your labors in filling out Jack Levine's blank so far as you you could. While these facts are very useful, it is a statement of opinion by the artist himself which we most want. For that reason I am returning to you a blank with the questions crossed out which you have already so carefully answered, but with certain questions underlined which we would like to have answered in the artist's own words.

Sincerely,

Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York 22, New York

AHB/ob
enclosure

THE NEWARK MUSEUM

NEWARK 2, NEW JERSEY

Telephone Mitchell 2-0011

September 24, 1947

Mrs. Edith Halpert
The Downtown Gallery
43 East 51st Street
New York, New York

My dear Mrs. Halpert:

I am glad to learn from Mrs. Holthauer that we may borrow from you the "Portrait of an Unknown Lady" by Pieter Vanderlyn which you own. As Mrs. Holthauer indicated, our exhibition will open on October 14 and we shall plan to pick up your painting some time during the week of October 6, returning it during the first week of December.

Enclosed is a form which I shall appreciate having filled out with any details you have and the insurance valuation. We shall, of course, cover the insurance costs and transportation while the painting is in our possession.

I hope that you will have an opportunity to visit the exhibition. I would like to extend to you an invitation to attend the opening on the evening of October 14. It would be nice to see you here then.

Yours very truly

Alice W. Kendall

Director

$5000 Pieter Van Alen

:rm
Enc.

MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN

~~ALBERT CHRISTOF JANGER~~
~~DIRECTOR~~

HARRIET DYER ADAMS
CURATOR

ELIZABETH REUTER
LIBRARIAN

SEPTEMBER 25, 1947

MR. CHARLES ALAN, ASSOCIATE DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

DEAR MR. ALAN:

THE MUSEUM WILL BE GLAD TO LEND THE SIPORIN FIESTA IN TUSCANY FOR HIS EXHIBITION IN OCTOBER.

SINCERELY,

Harriet Adams

HARRIET DYER ADAMS

September 25, 1947

Director
Honolulu Academy of Fine Arts
Honolulu, T. H.

Dear sir:

Some months ago, through a misunderstanding we shipped PAD No. 2 by Stuart Davis to you. This painting belongs to Mrs. C. Suydam Cutting. Now Mrs. Cutting has returned from Europe and informed us that she, herself, sent you PAD No. 1, by the same artist. We would appreciate it if you would return PAD No. 2 to Mrs. Cutting, as it was through our error that it was sent to Honolulu. If you will address the case to the above address we will have it unpacked and delivered to Mrs. Cutting's home.

By the way, have you any idea what happened to Ralston Crawford? We have not heard from him since he went to Hawaii to teach last summer. Now we worried that he is lost on some island under a palm tree.

Sincerely yours,

Charles Alan
Associate Director

THE DETROIT INSTITUTE OF ARTS

Detroit 2 • Michigan

September 26, 1947

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York City, N.Y.

Dear Mrs. Halpert:

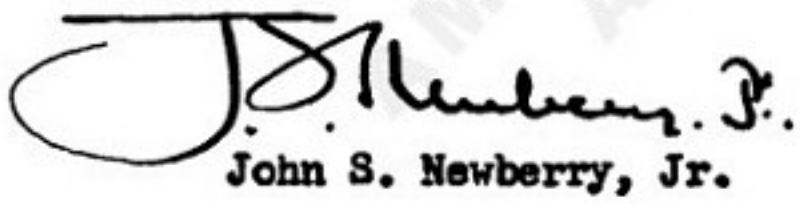
You will recall our correspondence of early in the summer with regard to "The Enchanted Flute" by Harnett which I am still extremely anxious to sell. At that time, you were unable to purchase the painting for what I have already paid on account for it, namely $2700, and suggested that I get into touch with you in the autumn.

I am willing to sell the picture back to you now for a balance of $2500, in other words at a loss to me of $200, for the simple reason that I am greatly in need of the cash at the present time.

I will look forward to hearing from you at your convenience and in the meantime I hope that my offer will meet with your approval.

With kindest regards, I am,

Sincerely yours,



John S. Newberry, Jr.

September 26, 1947

Mr. Harold B. Goldsmith
Popular Publications
205 East 42 Street
New York, N. Y.

Dear Harold:

Now that we are all getting back into the Fall business routine, I have completed the survey on the summer activities in my absence. I was advised that the Kuniyoshi "Abandoned Treasures" was delivered to your office and I presume that you now know how the billing of the picture should be made. You may recall that you wanted us to change the charges on some of the items from your personal account to your business account. Wont you let us know what division to make so that we can get our books straightened out before the end of our fiscal term, September 30th.

I also hope that you will come in to say hello. I look forward to seeing you.

Sincerely yours

EGHla

September 27, 1947

RO

F. Bartlett

Mrs. Gary Cooper
11940 Chapart Street
West Los Angeles, California

Dear Mrs. Cooper:

As Mrs. Shields no doubt advised you, we have temporarily purchased the O'Keeffe "Jack in the Pulpit" for which a check is enclosed.

Meanwhile I am awaiting O'Keeffe's reply to ascertain whether you can do better on the deal. If O'Keeffe makes a larger offer, we shall turn the picture over to her and send you the additional sum.

I hope that when you are in New York you will drop in to pay us a visit. It will be so nice to meet you.

Sincerely yours

EGHla

September 27, 1947

Mr. Frank Roos
Head of the Department of Art
University of Illinois
Urbana, Illinois

Dear Mr. Roos:

Thank you for your letter.

We are very much interested in the plan you outline for Annual American exhibitions. As a matter of fact there has been considerable discussion about the vitalizing movement taking place through the middle west. So much creative activity is taking place in Kansas, Nebraska, Iowa and now Illinois that American artists are greatly stimulated by this spreading interest in their creative work.

Naturally we shall be very glad to cooperate with you in making available for your exhibition the best examples by our artists whose names are all listed in the enclosed catalogue. I look forward to the visit of the committee.

Sincerely yours

EGHla

September 29, 1947

Mr. Kenneth B. Loomis, Head
Art Department
Illinois Wesleyan University
Bloomington, Illinois

Dear Mr. Loomis:

It was a pleasure to meet you, and show you the paintings at the gallery when you were in New York. I am looking forward to seeing you again in the near future.

The paintings are ready for your word concerning the pick-up. As there is a Railway Express strike here, and everything is very much delayed, I would suggest that you allow plenty of time for the shipment.

I am sorry, but we will have to make two substitutions for your choices. They are: FISHERMAN'S WHARF for ANCHORS by Julian Levi - and THE VOICE OF THE CHICKEN for THE LEGEND CHILD by Paul Burlin. In each case the painting substituted is of equal importance and date and price.

When the paintings leave here we shall send you a proper consignment sheet listing prices, etc.

Thanking you for your interest and copperation, I remain

Sincerely yours,

Charles Alan
Associate Director

OLIVER B. JAMES
ATTORNEY AND COUNSELLOR AT LAW
SECURITY BUILDING
PHOENIX, ARIZONA

29 Sept 1947.

Down Town Gallery
32 East 51
New York City

Dear Sirs:-

Please use the above address for me instead of 502 E. Osborn Rd, Phoenix.

Very truly yours.
Oliver B. James

MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN

~~ALBERT CHRIST JANER~~
~~DIRECTOR~~

HARRIET DYER ADAMS
CURATOR

ELIZABETH REUTER
LIBRARIAN

SEPTEMBER 30, 1947

MR. CHARLES ALAN, ASSOCIATE DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

DEAR MR. ALAN:

BECAUSE OF THE EMBARGO ON EXPRESS INTO NEW YORK CITY WE ARE UNABLE TO SHIP THE SIPORIN. ("Fiesta in Tuscany")

IT IS CRATED AND PACKED AND AS SOON AS OUR EXPRESSMAN IS PERMITTED TO ACCEPT IT WE WILL SHIP IT.

SINCERELY,

Harriet Adams

HARRIET DYER ADAMS

September 30, 1947

Mr. F. Thomas, Chief Claim Agent
Railway Express Agency
219 East 42 Street
New York 17, N. Y.

Dear Mr. Thomas

May I call your attention once again to all the correspondence we have had in relation to claim number D570957-A. My last letter, sent to you by registered mail, was dated June 26, 1947.

The matter has been held in abeyance so long that I think some special effort should be made on your part to clear this up.

Sincerely yours

EGHla
Registered

PHILLIPS MEMORIAL GALLERY

1600 TWENTY-FIRST STREET

WASHINGTON 9, D. C.

DUNCAN PHILLIPS
Director
MARJORIE PHILLIPS
Associate Director
ELMIRA BIER
Assistant to Director

October 1, 1947

Mr. Charles Alan, Assistant Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York

Dear Mr. Alan:

I have just come across a letter from you, dated August 5th, to Mr. Phillips, in which you ask for the loan of our William Harnett "Old Reminiscences". If by any chance you have not received a reply to this letter before, I am writing to say that you can count on this picture for the forthcoming exhibition. We will await word from you as to its dates.

Sincerely yours,

Elmira Bier

EB:T

October 2, 1947

Mr. Oliver B. James
502 East Osborn Road
Phoenix, Arizona

Dear Mr. James:

For the first time since he has been associated with the gallery, Niles Spencer is having a one-man exhibition opening November 11th. For this occasion we would like very much to borrow your painting, CITY SHAPES.

If you are so kind as to lend it, would you have it sent by express to Thorn's Warehouse, Bronxville, New York, marked for The Downtown Gallery? This is because of a Railway Express trucking strike in New York City. We would, of course, assume all costs of transportation and insurance.

We would appreciate it if you could let us know your answer at your earliest convenience as shipping takes so long these days.

Sincerely yours,

Charles Alan

WESTERN UNION

BB27 NL PD=TDB DORCHESTER MASS 2 1947 OCT 3 AM 4 15

MRS EDITH HALPERT=

DONT FONE DOWNTOWN GALLERY 32 EAST 51 ST NYK=

MAY I AGAIN REMIND YOU THAT I AM BEING HARD PRESSED FOR COMMITMENTS BY SEVERAL EXCELLENT GALLERIES. BUT I AM HOLDING THEM OFF POSSIBLY JEOPARDIZING THESE OPPORTUNITIES BECAUSE I BELIEVE IN YOU AND YOUR GALLERY WHICH I CONSIDER THE MOST IMPORTANT IN THE COUNTRY. I HAVE NO DESIRE TO HURRY YOU INTO A NEGATIVE DECISION I MERELY WISH TO REMIND YOU THAT I AM EAGER TO HEAR WHAT YOUR PLANS ARE FOR ME=

LAWRENCE KUPFERMAN 36 RIDGEWOOD ST DORCHESTER 22 MASS.

36 22.

LOUIS COMFORT TIFFANY FOUNDATION
1083 FIFTH AVENUE
NEW YORK 28, N. Y.
TELEPHONE
SACRAMENTO 2-6300

Oct 3, 1947

Dear Miss Hilpert

Mr. Wesley Lea has applied to the Foundation for a Scholarship grant, and has given you as a reference. Any information you can give as to character, ability and worthiness will be appreciated. All information will be considered strictly confidential.

Please reply on reverse of this sheet and return to us.

Hobart Nichols

HOBART NICHOLS
Director

October 4, 1947

Mr. Lawrence Kupferman
36 Ridgewood Street
Dorchester 22, Massachusetts

Dear Mr. Kupferman:

Please forgive me for what might seem like daddling to you. I have been so determined to find some solution to the problem that I was sure a miracle would occur to make room for the addition.

There were two or three very concrete ideas we were working on, but the last one evaporated yesterday. This was in relation to acquiring additional space.

As I explained to you, I feel very strongly about doing a thing right -- that unless we can devote ourselves entirely to an artist, supplying the proper facilities, the connection is not advantageous for the artist nor for us. We are completely convinced that twenty-five is an absolute limit under the present conditions. If we had more space we could add to our staff and increase the list accordingly. This last possibility being out, I am afraid I will have to forego the privilege of having a Kupferman painting where I can enjoy seeing it everyday.

Considering the situation realistically, it would be a great mistake for you not to make a connection immediately where the current interest in creative American art could be taken advantage of. Perhaps within a year or two we can meet again and make some arrangements. I am writing most regretfully.

Thank you for your patience.

Sincerely yours

EGHla

WESTERN UNION

(32)

JOSEPH L. EGAN
PRESIDENT

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

DL=Day Letter
NL=Night Letter
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at place of destination

N51 15 COLLECT=TDZ BIRMINGHAM MICH 4 1104A

CHARLES ALAN=1 C 1.11

DOWNTOWN GALLARY=32 EAST 51 ST=

:SIPORINS SIESTA IN TUSCANY OVERSIZE FOR PARCEL POST ADVISE AS TO METHOD OF SHIPMENT=

:HARRIET ADAMS CRANBROOK ACADEMY OF ARTS=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

October 4, 1947

Miss Harriet Adams
Curator of the Museum
Cranbrook Academy of Arts
Bloomfield Hills
Michigan

Dear Miss Adams:

Thank you for your telegram concerning the Siporin which we received this morning.

I think the only thing to do is to take the painting out of the frame and ship it to us via Parcel Post Special Delivery. Insure the painting for $100. and we will also insure it for full value on our floater. We have frames here that will fit it.

We do appreciate your cooperation and we are sorry to be such a nuisance, But this painting of Siporin is really one of his very best and so important in an all over picture of his development.

Sincerely yours,

Charles Allan
Associate Director

October 4, 1947

Mr. Ralph H. Norton
Acme Steel Company
2840 Archer Avenue
Chicago, Illinois

Dear Mr. Norton:

Mr. McKim mentioned that you might be interested in another painting by John Marin.

We have recently wheedled from the artist some superb examples both in oil and in water color which had not been on the market before. We furthermore succeeded in getting the prices down far below the Steiglitz figures.

The present selection offers a rare opportunity to add a Marin to your collection. We also have an excellent group of new paintings and sculpture by all the artists associated with the gallery. The current exhibition is creating tremendous interest and I do hope that you plan to be in town before October 18th, when the exhibition closes. In any event I shall be glad to send you photographs and description of whatever paintings that you may request.

Sincerely yours

EGHla

October 4, 1947

Mr. Bernard Frazier, Director
Philbrook Art Museum
2727 Rockford Road
Tulsa, Oklahoma

Dear Mr. Frazier:

While I understand that you are not quite prepared to make acquisitions at this point, I do want to call your attention to the exhibition now current. Each artist associated with this gallery has completed his most important painting for this occasion and the show as a whole is so magnificent that I am very eager to have you see what these boys are contributing to American culture. I do hope that you will be in during the period and will come in to see the show and us.

Sincerely yours

FGHla

Illinois Wesleyan University

ART DEPARTMENT

ART CENTER
BLOOMINGTON, ILLINOIS

October 5, 1947

Mr.Charles Alan
Associate Director
Downtown Gallery
32 E. 51 st.
New York, N.Y.

It has been arranged with the Hayes Storage Co. to collect, pack and ship the pieces, from your gallery, which will hang in our November 2-15 purchase show.

With the current shipping difficulties in mind it has been thought best to allow a more than usual margin of time. With your permission Hayes will be instructed to call at your gallery on October 13 to pick up the pieces selected in July. The two substitutions have been noted.

With many thanks again for your cooperation, I am,

Sincerely yours,

K.B. Loomis

Kenneth B. Loomis
Head, School of Art

KBL:e

October 6, 1947

Louis M. Cottin & Company
415 Lexington Avenue
New York 17, N. Y.

Gentlemen:

This will confirm that upon payment of $100.00 to The Downtown Gallery as agent for the artist, Jack Levine, permission is granted to you to reproduce the painting, STRING QUARTETTE by Jack Levine, for the purpose of advertising the New Friends of Music. It is understood that reproduction rights are granted for this specific purpose only and no other. It is further understood that no change will be made in the painting as reproduced, nor will it be cropped, nor will any copy or other material be superimposed upon it as reproduced.

An acknowledgement of this letter, signifying your agreement to these terms would be appreciated.

Very truly yours,

CLASS OF SERVICE

This is a full-rate telegram or Cable-gram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

(11)

JOSEPH L. EGAN
PRESIDENT

SYMBOLS
DL = Day Letter
NL = Night Letter
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NLT = Cable Night Letter
Ship Radiogram

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=N131 PD=PHOENIX ARIZ 6 940A

CHARLES ALAN, DOWNTOWN GALLERY

=32 EAST 51 ST=

1947 OCT 6 PM 12 17

=REGRET IMPRACTICABLE LEND PICTURE REGARDS

=OLIVER JAMES,

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

LAWRENCE KUPFERMAN, 36 RIDGEWOOD STREET, DORCHESTER 22, MASSACHUSETTS

October 6, 1947

Mrs Edith Halpert,
The Downtown Gallery,
32 East 51st St.,
New York 22, N.Y.

Dear Mrs Halpert:

I am of course greatly disappointed to learn that you cannot take me on at this time but I am very appreciative of your sensible desire to do a good job for an artist or none at all.

I am glad that you offer the hope of future arrangements. Perhaps I can see you again in New York next September. Meanwhile I will keep you

LAWRENCE KUPFERMAN, 36 RIDGEWOOD STREET, DORCHESTER 22, MASSACHUSETTS

informed of my activities.

Finally, I wish to thank you for your interest in my work and to assure you that I find this interest of yours extremely encouraging to me.

Very cordially yours,

Lawrence Kupferman

PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION

2727 SOUTH ROCKFORD ROAD

TELEPHONE 4-7141

TULSA 5, OKLAHOMA

VICTOR C. HURT, PRESIDENT

BERNARD FRAZIER, ART DIRECTOR

October 9, 1947.

Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N. Y.

Dear Edith Halpert:

I appreciate your letter calling my attention to your current exhibition. As much as I would like the opportunity to visit you, I am afraid that it will be impossible for me to be in New York during the scheduled period.

Sincerely yours,

Bernard Frazier

Art Director,

BF:m

I shall certainly drop in when I can.

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

October 10, 1947

Mr. Charles Alan,
Associate Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Mr. Alan:

Thank you for your letter of September 25th. There must be something wrong, however, since we have never received the picture PAD NO. 1 from Mrs. Cutting. We have already announced to the public that PAD NO. 2 was given to the Academy by Mrs. Cutting in memory of Captain Gaylord Dillingham, which information we received from Mrs. Walter Dillingham who lives here. Mrs. Dillingham has left for Japan, and as far as I know is still enroute. I should appreciate it very much if you would check again with Mrs. Cutting before we send PAD NO. 2 back to New York.

Ralston Crawford did a fine job out here teaching this summer, and we miss him very much. I had a postcard from him yesterday from somewhere in Nebraska. It was not altogether coherent, but I have faith that he will ultimately arrive in New York all in one piece. Give him my best when you see him next.

Very sincerely yours,

Robert P. Griffing, Jr.

Robert P. Griffing, Jr.
Director

RPG/jk

MAILING ADDRESS 900 SOUTH BERETANIA STREET, CABLE ADDRESS HONART

1058

RAILWAY EXPRESS AGENCY

INCORPORATED

NEW YORK CITY DEPARTMENT

CLAIM BUREAU

219 EAST 42ND STREET

NEW YORK 17, N. Y.

AIR EXPRESS

F. THOMAS,
CHIEF CLAIM AGENT

Oct. 10,1947

IN YOUR REPLY REFER TO.....

D-570957-A

Downtown Galleries
32 E. 51st Street
New York,N.Y.

Gentlemen:

Berkeley Express, NYC. Fr-
Outlines, Pittsburgh,Pa.
April 10,1946

This will acknowledge letter of recent date.

Please submit copy of invoice also bill of claim for cost to repair of damaged article.

We also must request release signed by Berkeley Express Co., and shipper to your favor, since you do not appear as shipper or consignee as of express receipt contract.

Yours truly,

F Thomas

Chief Claim Agent.

DC-GD

E6 A

CITY ART MUSEUM OF ST. LOUIS

Forest Park 5

October 14, 1947.

Mr. Charles Alan, Associate Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Mr. Alan:

At our Board meeting on October 9th I introduced your request to borrow our Harnett "With Staats Zeitung". I regret very much to have to tell you that the Board invoked our rule of longstanding that loans from the collection can be made only to other institutions of a similar kind on a reciprocal basis. This may sound to you like a very arbitrary rule, but it happens to be based upon an opinion handed down by the City Counselor, of which we must take cognizance, inasmuch as we are a municipally owned institution.

Regretting very much our inability to cooperate with you, and wishing you every success with your exhibition, I am,

Yours sincerely,

Perry T. Rathbone

Perry T. Rathbone,
Director.

drb

E6H

San Francisco Chronicle
THE CITY'S ONLY HOME-OWNED NEWSPAPER
FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
TEL: GARFIELD 1112

October 15 1947

Dear Mr. Alan -

Today I received a photograph from Mr. Baker of a painting by the mysterious Mr. Waas at the Downtown Gallery. This is obviously in response to my recent request, and I should like to thank you for it.

I had planned to leave for New York at the end of this week, but my wife's mother is serious ill, and so my departure is going to be delayed, I hope not more than three or four weeks. I hope to see you and Mrs. Halpert very soon.

Sincerely Yours,

Herbert Caen

Papa has been taking care of the kids and the kids have been taking care of Papa's typewriter. Hence this pock-marked look.

October 16, 1947

Mr. Robert S. Frankel, Advertising Manager
The Art News
136 East 57 Street
New York, N. Y.

Dear Mr. Frankel:

In referring to the calendar, I have just discovered that our Fall exhibition closes on October 18th and that today the 16th has not brought forth a copy of The Art News. While I have no right to criticize your production schedule, I feel entitled to a personal criticism to our advertising. You will note that a feature add was designed for the Fall show with an illustration in the hope of attracting Art News readers to our current exhibition. Now that the show is about to close, the advertisement is a complete waste as far as we are concerned. Need I say more!

Sincerely yours

EGHla

October 17, 1947

Mrs. C. Suydam Cutting
14 East 89 Street
New York 28, N. Y.

Dear Mrs. Cutting:

Here is a quotation from a letter from Mr. Robert P. Griffing, Jr., Director of the Honolulu Academy of Arts, just received this morning:

"There must be something wrong, however, since we never recived the picture PAD No. 1 from Mrs. Cutting. We have already announced to the public that PAD No. 2 was given to the Academy by Mrs. Cutting in memory of Captain Gaylord Dillingham, which information we received from Mrs. Walter Dillingham who lives here. Mrs. Dillingham has left for Japan, and as far as I know is still enroute. I should appreciate it very much if you would check again with Mrs. Cutting before we send PAD No. 2 back to New York."

If you are in town, and if you have a few spare moments during the next few days, why don't you stop in the gallery and let us see if we can't straighten this out?

Sincerely yours,

Charles Alan

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

ALFRED H. BARR, JR.
DIRECTOR OF THE MUSEUM COLLECTIONS

October 17, 1947

Dear Edith:

Thank you very much for asking me to Mitchell Siporin's opening. I think you will understand when I tell you that I just can't attend all the openings to which I am invited, so I have had to make a rule not to go to any. However, I shall get in to see the show just as soon as possible, and with keen expectation.

Sincerely,

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York City

AHB/ob

THE NEWARK MUSEUM
NEWARK 2, NEW JERSEY
Alice W. Kendall, *Director*

October
seventeen
1947

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Mrs. Halpert:

I appreciate your invitation to the Pre-view of the Mitchell Seporin Exhibition and I am sorry that the pressure of the meetings here will prevent me from coming.

We missed you at the opening of our Early American Portrait show on Tuesday. Your portrait of Miss Van Alen is much admired.

With kind regards,

Yours very truly

Alice W. Kendall

Director

:DD

THE NEWARK MUSEUM
NEWARK 2, NEW JERSEY
Alice W. Kendall, *Director*

October 23, 1947

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

My dear Mrs. Halpert:

Mrs. Holzhauer has told me of your generous thought of us in connection with the paintings which Mr. Tannahill has sent you, and I do want you to know how much we appreciate it. Mrs. Holzhauer will plan to come to see the paintings on Saturday morning at 11, as you suggested.

I hope that you will visit our exhibition of "Early American Portraits, which will be on view through November. It would be nice to see you here.

Yours very truly

Alice W. Kendall

Director

:rm

ROBERT E LOCHER

118 East King Street,
Lancaster,
Pennsylvania.
October 25, 1947.

Mrs. Edith Gregory Halpert,
Downtown Gallery,
43 East 51 st. Street,
New York.

Dear Mrs Halpert:-

Thanks again for the very pleasant meeting on Thursday and for your interest in the water-colors.

I find from the consignment list that they are priced at $1500.00 each. The figure that I was vaguely trying to recall had to do with those two already sold. My memory is short in these matters, I regret.

"Sunset" and "Cliffs and Sea," were owned by Demuth, along with three other works, for a number of years. Mr. S. S. White, III, inherited one at Mrs. Demuth's death, while the others came to me. I beleive that they were acquired by Demuth in exchange for some of his own.

Hoping to hear from you soon, I am, with all good wishes,

Sincerely,

Robert E. Locher.

Robert E. Locher.

PHILIP L. GOODWIN • ARCHITECT • 32 EAST 57 STREET • NEW YORK 22 • VOLUNTEER 5-1990
LOUIS C. JAEGER • ARCHITECT • ASSOCIATED

October 29, 1947

Mrs. Edith G. Halpert
32 East 51st Street
New York, 22

Dear Mrs. Halpert:

It was very good of you to take the trouble about Mrs. Gladwin and her mountain lions. She was delighted with Zorach, who can be so very nice, with his work which she saw in Brooklyn. I believe she is to send him some further measurements, and he will then makea sketch for her. I hope it will result in a job for W.Z.

She felt badly about your young man paying the taxi bill, and I enclose $5.00, which she would like to repay to you.

I have decided to wait until I see a Shahn which just "clicks" again with me, as "The Red Stairway" and "Handball" have done. Although I like "Watch for the Label" very much, it does not seem to me to have the interesting composition of those I mentioned above, though his recent color shows up so well.

Very sincerely yours,

Philip L. Goodwin

PLG.SB
Enclosure

Report from

October 30, 1947

from: EDITH G. HALPERT, Temporary chairman

This report briefly reviews the decisions reached at previous meetings.

1. That the dealers in American art (solely or in part) form an organization national in scope, for promoting contemporary American art, the artists and the dealers; and for establishing a code of fair trade practices between dealers, artists, museum, etc.

2. The eleven charter members were the A.C.A., Babcock, Downtown, Ferargil, Grand Central, Kraushaar, Macbeth, Midtown, Milch, and Rehn Galleries, and subsequently the A.A.A. A membership committee, comprising Miss Kraushaar, Miss Lewis, and Mr. Gruskin, was appointed to invite all the other dealers in American art to join this organization, some possibly as associate members.

3. Collective advertising was subscribed to, and a series of collective ads appeared in many papers and magazines with valuable results.

4. For the first collective effort, it was agreed to aid the new Artists Equity by organizing an exhibition held in all the galleries simultaneously, featuring the work (preferably important, recent examples) by all the Equity members associated with each gallery. This exhibition, previously planned for the fall of 1947, is now scheduled - at the request of Equity - for the Spring of 1948, the date to be determined by agreement. Artists associated with galleries who are not members of Equity, may be shown at the same time if the dealer so wishes, but not as part of the promotion and catalogue.

5. The dealers agreed to donate to Artists Equity 10% of the gross sales price on every sale made in the Equity exhibition, contingent on a like or larger contribution made by the artists. This applies to a sale in the gallery, and is effective for one year from the opening date of the show.

   5a. For those artists who are members of Equity, but are not associated with any dealer's gallery in New York or elsewhere, it was considered advisable to suggest that Equity approach a museum or dealers of foreign art to assign space for the exhibition period. Such galleries would be asked to share promotion and advertising expense with dealer members.

6. It was further agreed that a collective campaign would be launched by the dealer members, incorporating intensive promotion with a paid publicity man, advertising in trade and other publications, and all other means of bringing American contemporary art to the large public, and creating a desire to purchase such art. The general expense of the promotion is to be prorated equally among all the participants, large and small, since the benefits would be of equal and lasting value to all. The publicity man would work with the Publicity Committee, comprising Harold Milch, Robert Parsons and Charles Alan. Immediate action was considered imperative and the possibility of retaining a paid publicity man for general propaganda in addition to the Equity show, was seriously considered.

7. A committee consisting of Miss Fishko, Erwin Barrie, Edith Halpert, Harold Milch, and Antoinette Kraushaar (Exhibition Committee) met with a committee of Artists Equity on March 12, to discuss exhibition details and after agreeing on the plans outlined above, decided to meet again for the purpose of discussing fair trade practices before Equity draws up a permanent set-up which may be injurious to the trade.

from Edith Halpert, temporary chairman October 30, 1947

This report briefly reviews the decisions reached at previous meetings.

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5. The dealers agreed to donate to Artists Equity 10% of the gross sales price on every sale made in the Equity exhibition, contingent on a like or larger contribution made by the artists. This applies to a sale in the gallery, and is effective for one year from the opening date of the show.

6. It was further agreed that a collective campaign would be launched by the dealer members, a incorporating intensive promotion with a paid publicity man, advertising in trade and other publications, and all other means of bringing American contemporary art to the large public, and creating a desire to purchase such art. The general expense of the promotion is to be prorated equally among all the participants, large and small, since the benefits would be of equal and lasting value to all. The publicity man would work with the Publicity Committee, comprising Harold Milch, Robert Parsons, and Charles Alan. Immediate action was considered imperative, and the possibility of retaining a paid publicity man for general propaganda, in addition to the Equity show, was seriously considered.

7. For those artists who are members of Equity, but are not associated with any dealer's gallery in New York or elsewhere, it was considered advisable to suggest that Equity approach a museum or dealers of foreign art to assign space for the exhibition period. Such galleries would be asked to share promotion and advertising expense with dealer members.

8. A committee consisting of Miss Fishko, Erwin Barrie, Edith Halpert, Harold Milch, and Antoinette Kraushaar (Exhibition Committee) met with a committee of Artists Equity on March 12, to discuss exhibition details, and after agreeing on the plans outlined above, decided to meet again for the purpose of discussing fair trade practices before Equity draws up a permanent set-up which may be injurious to the trade.

Report
from
EDITH G. HALPERT, Temporary chairman

October 30, 1947

This report briefly reviews the decisions reached at previous meetings.

1. That the dealers in American art (solely or in part) form an organization national in scope, for promoting contemporary American art, the artists and the dealers; and for establishing a code of fair trade practices between dealers, artists, museum, etc.

2. The eleven charter members were the A.C.A., Babcock, Downtown, Ferargil, Grand Central, Kraushaar, Macbeth, Midtown, Milch, and Rehn Galleries, and subsequently the A.A.A. A membership committee, comprising Miss Kraushaar, Miss Lewis, and Mr. Gruskin, was appointed to invite all the other dealers in American art to join this organization, some possibly as associate members.

3. Collective advertising was subscribed to, and a series of collective ads appeared in many papers and magazines with valuable results.

4. For the first collective effort, it was agreed to aid the new Artists Equity by organizing an exhibition held in all the galleries simultaneously - featuring the work (preferably important, recent examples) by all the Equity members associated with each gallery. This exhibition, previously planned for the fall of 1947, is now scheduled - at the request of Equity - for the Spring of 1948, the date to be determined by agreement. Artists associated with galleries who are not members of Equity, may be shown at the same time if the dealer so wishes, but not as part of the promotion and catalogue.

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Nov. 1947

To familiarize you with what has transpired todate, I am enclosing a copy of a report which was distributed at the meeting held on Thursday, October 30th.

After checking with several publicity organizations we found a consistent demand for an annual contract, with a fee average of $25,000. The minimum was $1 ,000. in which event a minor member of the organization would be assigned part time. It was subsequently agreed to extend an invitation to John Morse to address the meeting last Thursday and outline his program for publicizing the American dealers group, the artists and American Art in general with the Equity exhibition specifically. He agreed to devote the bulk of his time to the campaign including, promotion in newspapers and other publications, radio, television, etc. His fee is $100. per week, with a guarantee on our part for merely six months. This would include all the intensive promotion up to, including, and several weeks after the multiple exhibition. It was agreed by those present that Mr. Morse would be appointed as publicity director under the conditions stipulated.

It was further agreed that each dealer would immediately send $100. to Mr. Nelson of the Grand Central Galleries, temporary treasurer, to start a general fund. It was also that an unhurried meeting be called and some one suggested that this be in the form of a 'dutch-treat' dinner at some quiet restaurant where all the topics on the agenda could be discussed, that the organization could be officially drawn up, additional members, - both here and out of town - invited, and a definitive program outlined.

Meanwhile, if the arrangement is satisfactory to you, will you please mail your check to Mr. Nelson at once. Additional funds will be required later, but this can be discussed at the meeting. Perhaps it would be advisable to set a date at the present time. Would Wednesday November 12th be a satisfactory evening for you? Please reply at once.

P.S. The following galleries were represented at the meeting on October 30th: A.C.A., Babcock, Downtown, Ferargil, Grand Central, Kraushaar, Milch and Rehn.

+ [illegible]

November 4, 1947

Dear John:

Please forgive me for not writing you sooner. Somehow this Fall season has been more hectic than usual, and I seem to have been busier than ever. So with very good intentions, I just didn't get to this letter until this moment.

As a matter of fact, although I have been busy, I don't know of how much interest my busyness would be to you. It has been mainly concerned with arranging our shows, writing publicity releases, laying out catalogues, and the thousand and one routine jobs there are to do in this job. Just the business of routing paintings from exhibition to exhibition is tremendous, particularly as so many of our artists paint so very little. Your middle-West is even more active this year, what with the University of Illinois having a tremendous show with a huge purchase fund, Fort Worth is having a show, and there are the usual shindigs at Nebraska and Chicago. Even San Francisco woke up this season.

There are some wonderful things to see here. The Ryder show at the Whitney is really sensational, and shows how many of the boys today were influenced by him. The Shahn exhibition at the Museum of Modern Art is also swell and very gratifying to Mrs. Halpert since she discovered him a out twenty years ago when he came to the gallery, a complete unknown, with a portfolio of little watercolors. We don't know whether to be very happy or very embarrassed: LOOK magazine is starting a big art program. They sent a questionnaire to museum directors and critics all over the country, asking them to pick the ten greatest living American artists - and when the answers came in five are with the Downtown Gallery. They are (you will be interested to know, since you own two of them) Marin, Davis, Kuniyoshi, Shahn, Levine. Then too, we are delighted because the Whitney is giving Kuniyoshi a big retrospective exhibition in March - the first time in the history of the museum that they have so honored a living artist.

It has been a strange and wonderful Fall. The weather has been magnificent for city dwellers, a long and fine Indian Summer with it just warm enough during the days, and cool in the evenings. For country folk it has not been as agreeable. There have been many, many forest fires. And poor Wesley Lea, living as he does in the wilds

of New Jersey, has had no water in his well for three months and during the past few weeks even his creek has dried up. But today and yesterday it has really been pouring, which makes it miserable here, but good for the farmers and ducks, I suppose.

I had an abortive correspondence with your wife, and have been hoping that one of these days she would suddenly appear in New York and that I might show her the town. But probably by this time she has joined you in Japan, so that pleasure will be postponed. What has happened to you since last you wrote me? Do let me hear from you. I am really interested and curious about your impressions of the Orient etc. etc. You know I really miss your visits to the gallery last year, our talks, and our dinners together. Two and a half years seems like a long, long time - and I hope you'll get a little vacation and make a little trip to New York before then. Mrs. Halpert is thinking about a trip to Honolulu this January, but your airline doesn't go in that direction, does it? Do write me. In spite of my long silence, I really would like to have news of you. Something happened to me after being in the Army and writing so many many letters that has given me an allergy to correspondence. But if you write, I'll really try to get myself to the typewriter promptly - and I'll try to write a little more interestingly than this dull and dreary letter.

As always, my best to you -

Sincerely yours,

THE DETROIT INSTITUTE OF ARTS

DETROIT, MICHIGAN

November 3, 1947

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York City, N.Y.

Dear Mrs. Halpert:

Not having heard from you, I am wondering what decision you may have reached with regard to taking back "The Enchanted Flute" by Harnett about which I wrote you last spring and again recently. I am willing to let you have the picture for $2500 in spite of the fact that I have already paid you $2700 for it.

I will greatly appreciate hearing from you at your early convenience.

With kindest regards, I am,

Sincerely yours,

John S. Newberry, Jr.

November 5, 1947

Mr. Robert E. Locher
118 East King Street
Lancaster, Pennsylvania

Dear Mr. Locher:

Thank you for your letter.

I was a little disappointed that the prices were higher than originally stipulated. Antoinette Kraushaar telephoned me to confirm the figures. This being the case, we shall have to retain them on consignment as we are not in a position to risk more than $1500 or $1600, which I stipulated before, and since one of them is relatively unsaleable. On the other hand we can promise that we will do our utmost to place the pictures for you. In view of the high prices, we shall have to conform to our regular practice of charging 33 1/3% commission on sales. If this is agreeable to you, we shall send you an official receipt upon acknowlegement from you.

My very best regards.

Sincerely yours

EGHla

November 5, 1947

Mr. F. Thomas
Chief Claim Agent
Railway Express Agency
219 East 42 Street
New York 17, N. Y.

Dear Mr. Thomas:

In accordance with your request we have obtained from Berkeley Express Company the claim waiver which is now enclosed.

If you will refer to your previous records, you will find photo-static copies of our letters to you. The picture is #DG4 "Spring Flowers " by Stuart Davis which was priced at $600.

Our restorer David Rosen advised us that the picture will have to be relined and restored because of the bad damage and the price would be $210.

I trust that this information will make it possible to close out the transaction.

Sincerely yours

EGHla

ROBERT E LOCHER

118 East King Street
Lancaster, Pennsylvania.

November 6, 1947.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York.

Dear Mrs. Halpert:

Thank you for your letter received today.

I am awfully sorry that I was so inaccurate about the prices, mostly because it confused and delayed the situation which as I told you was so urgent. I do not blame you for being disappointed -but let us forget the former prices as they were consigned.

I shall accept your offer of $1600. cash, as per our last conversation. May I ask that you send your check by return mail.

Mrs. Beal spent last Monday with us. We had a delightful day steeped in local history and genealogy. We married off Jacob Eichholtz's daughter to Emmanuel Demuth, a great uncle of Charles. Mrs. Beal is charming.

My best wishes,

Sincerely,

Robert E Locher.

Phone Ridgefield 1079

FLORENE MAINE
State Route No. 7
Ridgefield, Conn.

Antiques

Nov. 6 - 1947

Dear Mrs. Halpert:-

I do not know how to start - this is about the most embarrassing letter I have ever had to write! It was only today that I learned that you had not been given or rather sent, my message to you on Friday. I was ill and had the Dr. - a spell of kidney colic & I was about out of my mind with pain. I ask Rosa Clausen, my friend & assistant to call you - She being left alone in a booth in a big show, was very much upset

Phone Ridgefield 1079

Antiques

FLORENE MAINE
State Route No. 7
Ridgefield, Conn.

Case seems Very appropriate.
However, I did feel that she, Rosa,
would call you. If you have ever
been near a person with a spell
of "kidney colic" which is an
attacht of kidney stones, you can
readily understand why I left
it to her. please forgive me.

Sincerely
Florene Maine

November 10, 1947

Dear Mr. and Mrs. Lowenthal:

We have just received the Byron Browne painting, "Figure on the Shore," which was sent to us from the Downtown Galleries. It is my understanding that you are responsible for this donation. On behalf of this Department and of the University, may I express to both of you our sincere appreciation for your contribution. I assure you that it will be used to enhance our collection.

Sincerely yours,

Lamar Dodd

Lamar Dodd, Head
Department of Art

Mr. and Mrs. Milton Lowenthal
1150 Park Avenue
New York, New York

LD:mc

cc: Mrs. Samuel Halpert
Dr. Harmon Caldwell

PALM BEACH ART LEAGUE
Norton Gallery and School of Art
PIONEER PARK
WEST PALM BEACH, FLORIDA

E. R. HUNTER, DIRECTOR

November 10, 1947

Mrs. Edith Halpert
The Downtown Gallery
43 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

The Marin arrived last week and is certainly a little gem. We are all proud to have it.

I am terribly sorry that I didn't get to your cocktail party on October the twentieth, but Mr. and Mrs. Eliot O'Hara arrived at my hotel just as I was leaving, and by the time we had finished chatting it was too late to come. We planned to meet in Washington the following Friday, but, alas, he was called back to Maine to see the ashes of his famous summer school at Goose Rocks Beach which was totally destroyed by fire.

With best regards.

Yours sincerely,

E. R. Hunter

E. R. Hunter
Director

ERH:nf

ᴄIATION OF DEALERS IN AMERICAN ART -

.arold C. Milch, acting secretary.

On Thursday, November 13, 1947, a meeting was held and the following galleries were represented; A.A.A., Downtown, Grand Central, Kraushaar, Macbeth, Midtown, Milch and Rehn.

At this meeting it was agreed to call the organization Association of Dealers in American Art.

Mr. Harold Milch was appointed Temporary Secretary, and a nominating committee was appointed comprising Mr. McIntyre, and Mr. Rehn, and Mr. Parsons.

It was agreed to draw up a constitution with the eleven original galleries as charter members. In addition to those listed above, the members are A.C.A., Babcock and Ferargil.

The Membership committee consisting of Miss Kraushaar, Miss Lewis, and Mr. Gruskin, sent in a report of galleries to be asked to join, many of them as associate members for the time being. It was thought advisable to limit full membership to the dealers majoring in American art, with the others invited and accepted as associate members. It was thought by those present that the professionalism must be maintained by limiting full membership accordingly.

Members were asked to make the $100.- check payable to Mr. George Nelson Treasurer. He will take charge of the funds and pay Mr. Morse.

For the time being it was the consensus of opinion that the only exhibition to be planned for immediately is the multiple exhibition held in conjunction with the Artist's Equity. Specific dates are to be chosen from the list sent in to Mr. Milch -- a period of two weeks starting with the latter part of March. Despite the fact that all the galleries have shows planned for this period, all agreed to juggle schedules to conform with these dates. Two weeks were considered sufficient in view of the advance publicity proposed.

Mr. Milch was to write to Artist's Equity asking for individual copies of the Equity program for all the dealer members, so that the purposes would be known to all concerned. It was also suggested that ameeting be arranged for in the near future between Artist's Equity and the exhibition committee comprising A.C.A., Grand Central, Downtown, Milch, and Kraushaar Galleries.

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CARNEGIE · INSTITUTE
DEPARTMENT · OF · FINE · ARTS
PITTSBURGH · PENNSYLVANIA

HOMER · SAINT-GAUDENS
DIRECTOR

November 13, 1947

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

Let me make my little bow of thanks to you not only for the paintings that you had on hand for us but for the paintings that were hard to wangle. I am most appreciative of your ability to pull a rabbit out of a hat. Don't lose your magician's touch.

I hope your copy of the catalogue arrived in good shape and that you enjoyed looking through it. Here, too, for you to read over if you wish, are some news stories about the show.

Our thanks to you.

Sincerely yours,

Homer Saint-Gaudens

Director

SG D
Encs.

CARNEGIE · INSTITUTE
DEPARTMENT · OF · FINE · ARTS
PITTSBURGH · PENNSYLVANIA

HOMER · SAINT-GAUDENS
DIRECTOR

November 13, 1947

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

You and yours have certainly given this show of ours a lift this year - a lift that we have unquestionably needed. Why don't you come and see us some time? There are all sorts of pictures being painted, but none of them come from better brushes than your artists'.

I hope you have been receiving the various and sundry items we have been sending along, such as the Carnegie Magazine for November and the catalogue for Painting in the United States, 1947. Here, too, for you to look over if you wish, are stories from the Christian Science Monitor, the Pittsburgh Post-Gazette, the Pittsburgh Sun-Telegraph and the New York Times. Mr. Hovey of the Post-Gazette paid a nice tribute to Marin, even though (he thought) it was posthumous.

I will be asking the trustees for permission to lend you THE TROPHY OF THE HUNT in a day or two now. There's no doubt in my mind but what the request will be granted.

Sincerely yours,

Homer Saint-Gaudens

Director

SG D
Encs.

Dinner meeting of Dealers in American Art.

Thursday, Nov. 13, Flamingo Restaurant,

534 Madison Avenue.

jdm

See me at WAtkins 4-0989 Thursday evening in case you want me. John

WHITE PLAINS
NOV 10
9 PM
1947

THIS SIDE OF CARD IS FOR ADDRESS

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st St.
New York City

November 13, 1947

Mr. John S. Newbury, Jr.
The Detroit Institute of Arts
Detroit, Michigan

Dear Mr. Newbury:

Evidently my previous letter went astray. For your information, I shall repeat my statements herein.

The reason that there has been such delay in this matter is that I did not know how a situation of this type should be handled. This is my first experience of a request to return a painting which was purchased from us. As I wanted to be just in the matter, I checked with several other dealers to ascertain how such matters are ordinarily handled.

You purchased the painting late in 1945, just about two years ago. During the balance of the exhibition period, seven or eight other collectors expressed a desire to purchase the picture, but we naturally advised them that it was no longer on the market. There is a strange psychology in the art world (according to other dealers) that when a painting is sold and subsequently returned, those originally interested will not make the purchase with the thought that there must be something wrong with it, no matter how important or how superb the painting may be. The prejudice seems to be a permanent one.

A second point is that whatever profit is made on the painting (whether paid for in full or not at the time) is recorded in the books immediately and the taxes paid the following March. The third and most important point is that a small organization of this type is not equipped to re-purchase pictures as the remaining funds are always in use or should I say, are used.

May I suggest to you that you pay us the balance due at your earliest convenience. When we have the centenial exhibition of Harnett's work next year we shall borrow the picture from you and during the time whall make every effort to sell it. That would be the logical time with the publicity and general interest among the public, including collectors who had not seen the picture in our original exhibition when it was marked sold. The exhibition I refer to

is to take place about the middle of the following year. We shall advise you about it in sufficient time and I can repeat that we shall do all in our power to place the picture at that time.

I trust that this explains our position in the matter to you.

Sincerely yours

EGHla

November 13, 1947

Mr. Harold Goldsmith
Ambassador Hotel
Park Avenue at 51 Street
New York 22, N. Y.

Dear Harold:

I hate to be persistent, knowing that you are beset with various problems, but our accountant who has just completed a week's session with us, insists that I communicate with you.

Wont you please take a few moments off and give us the division for your account, separating your private and office accounts in connection with the balance due us. For your information I am enclosing an itemized statement in duplicate so that you can just ut a check against the items to be transferred to Popular Publications account.

When are you coming in to see us? Don't miss the Niles Spencer show which is his first one man exhibition in nineteen years and is really an event. Besides, we should very much like to see you.

Sincerely yours

EGHla

PHILIP L. GOODWIN • ARCHITECT • 32 EAST 57 STREET • NEW YORK 22 • VOLUNTEER 5-1990
LOUIS C. JAEGER • ARCHITECT • ASSOCIATED

November 13, 1947

Mrs. Edith G. Halpert
32 East 51st Street
New York, 22

My dear Mrs. Halpert:

I have received a letter from Mrs. Harold Gladwin (heraddress is, The Green Hill, Santa Barbara, California) asking me to let you know that she has agreed to the price of $2,500. each for two mountain lions cast in lead by William Zorach for hergarden in Santa Barbara.

I have called Bill Z. on the telephone, and he tells me that you will handle all business affairs, so I am passing the approval on to you, and would suggest that you write directly to Mrs. Gladwin and send her a kind of informal "contract" to sign, as this is always best in matters of this sort.

I am very pleased that this has gone through, because I have made my friend, Mrs. Gladwin, very happy, and have given Bill Z., whose work I admire very much, something that he enjoys doing. So many of these efforts never amount to anything that it is a pleasure to have this start off so well.

Best regards.

Sincerely, Philip Goodwin.

November 13, 1947

Mr. F. Thomas
Chief Claim Agent
Railway Express Agency
219 East 42 Street
New York, N. Y.

Dear Mr. Thomas:

At the request of your representative who called today, I shall try to give you a brief explanation of a complicated scientific process.

When a picture has a hole in it, the only way to make a permanent repair is to reline it. This means that the original canvas is placed on a new canvas and through some special process is made to adhere permanently without any possibility of buckling, bubbling, expanding or contracting. The few expert restorers do not divulge the methods. Subsequently the damaged area has to be repainted with a medium other than the original, as the color changes in time and can never be matched in the same medium. All this requires scientific expertness and for this reason the restorer charges a compensated fee, for by the same token no dealer nor artist is equipped to do this type of work.

I trust this will be the final correspondence in this transaction.

Sincerely yours

EGH1a

November 15, 1947

Miss Ruth Campbell Robert
In Charge of Exhibition Sales
The Art Institute of Chicago
Chicago, Illinois

Dear Miss Robert:

We looked up the price of the O'Keeffe "Pelvis #4" and found that it was insured for $7000 during her exhibition at the Museum of Modern Art. Since the painting was borrowed directly from her, we are not in a postion to suggest any other figure. Don't you think it would be best for you to write directly to O'Keeffe at Abiquiu, New Mexico.

I am sorry not to be helpful in the matter.

Sincerely yours

EGHla

November 15, 1947

Mr. Robert E. Locher
118 East King Street
Lancaster, Pennsylvania

Dear Mr. Locher:

Although the check was made out on November 7th, I have been holding it up in the hope of writing you a note, but have been so busy that I just overlooked the matter. Please forgive me.

The check is now enclosed, together with a bill, a copy of which we should like to have returned with your signature. Again my apologies.

Sincerely yours

EGHla

November 17, 1947

from EDITH G. HALPERT, Temporary Chairman

mu 2-1413

On Thursday, November 13, a meeting was held and the following galleries were represented: A.A.A., Downtown, Grand Central, Midtown, Milch and Rehn.

At this meeting it was agreed to call the organization ASSOCIATION OF DEALERS IN AMERICAN ART.

Mr. Harold Milch was appointed Temporary Secretary and a nominating committee was appointed comprising Mr. McIntyre, Mr. Rehn and Mr. Parsons.

It was agreed to draw up a constitution with the twelve original galleries as charter members. In addition to those listed above, the members are A.C.A., Babcock and Ferargil.

The membership committee consisting of Miss Kraushaar, Miss Lewis and Mr. Gruskin sent in a report of galleries to be asked to join, many of them as associate members for the time being. It was thought advisable to limit full membership to the dealers majoring in American art, with the others invited and accepted as associate members. It was thought by those present that the professionalism must be maintained by limiting full membership accordingly.

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Plans for collective advertising were to be made in the near future. Mr. McIntyre is assembling advertising figures for that purpose.

November 20, 1947

Mrs. Harold Gladwin
The Green Hill
Santa Barbara, California

Dear Mrs. Gladwin:

We were glad to be advised by Mr. Goodwin that you have decided to have William Zorach execute the two Mountain Lions in lead for your garden at the price of $2500 each.

Mr. Zorach is now working on the sketches and we can arrange to have you see these at your convenience, if you will advise us how this can be accomplished.

Meanwhile, I am sending you an informal agreement for signature.

Sincerely yours

EGHla

November 20, 1947

Mrs. Harold Gladwin
The Green Hill
Santa Barbara
California

Dear Mrs. Gladwin:

Mr. William Zorach will design and execute two mountain lions (not less than three feet and not exceeding four feet in height) to be cast in lead.

It is agreed that Mr. Zorach will submit sketches to you for your approval.

In payment for the above named designs, execution, and casting, the Downtown Gallery, as agent for Mr. Zorach, will receive $5000.00 payable as follows: $1000 upon the signing of this agreement, $1000 upon approval of the sketches, $3000 upon delivery of the casts, F. O. B. Brooklyn, New York.

It is understood that reproduction rights are retained by Mr. Zorach.

Your signature below signifies your agreement to these terms.

Very truly yours,

THE DOWNTOWN GALLERY, Inc.

by_____
Edith C. Halpert, Pres.

Agreed:

_____

November 20, 1947

Miss Alice W. Kendall, Director
The Newark Museum
Newark 2, New Jersey

Dear Miss Kendall:

Forgive me for not having answered your gracious letter sooner. I had so definitely expected to pop in on Tuesday to take advantage of your invitation that I slipped up in writing. Just as I was ready to leave something turned up which made it impossible. Life is just as difficult for dealers as it is for museum directors. One's time is not one's own. I shall, however, make every effort to get out to Newark before your interesting show closes.

I had already suggested to Mrs. Holzhauer that a letter be written directly to Mr. Tannahill regarding the two gifts. Mrs. Holzhauer also stated that the museum would accept as a gift from me, the Wesley Lea watercolor. This should be listed as an anonymous gift. A receipt is enclosed.

Sincerely yours

EGHla

Wadsworth Atheneum
Colt, Morgan and Avery Memorials

Hartford 3, Connecticut **Telephone 7-2191**

November 20, 1947.

Mrs. Edith Gregor Halpert, Director,
Downtown Gallery,
32 East 51st Street,
NewYork 22, N. Y.

Dear Mrs. Halpert:

At a meeting yesterday of the Art Committee, they voted to purchase the "Pop" Hart watercolor which you sent up here on consignment.

The Committee decided not to purchase the Preston Dickenson. Consequently we will return this with the other pictures which are here for the exhibition PAINTERS OF ARCHITECTURE.

Would you send me a separate bill for the "Pop" Hart, and I will have it approved for payment. With kindest regards,

Very sincerely yours,

C. C. Cunningham,
Director.

CCC:N

THE DOWNTOWN GALLERY *Edith Gregor Halpert, Director* 43 EAST 51 STREET, NEW YORK 22, N. Y.

November 20, 1947

Mrs. Harold Gladwin
The Green Hill
Santa Barbara
California

Dear Mrs. Gladwin:

Mr. William Zorach will design and execute two mountain lions (not less than three feet and not exceeding four feet in height) to be cast in lead.

It is agreed that Mr. Zorach will submit sketches to you for your approval.

In payment for the above named designs, execution, and casting, the Downtown Gallery, as agent for Mr. Zorach, will receive $5000.00 payable as follows: $1000 upon the signing of this agreement, $1000 upon approval of the sketches, $3000 upon delivery of the casts, F. O. B. Brooklyn, New York.

It is understood that reproduction rights are retained by Mr. Zorach.

Your signature below signifies your agreement to these terms.

Very truly yours,

THE DOWNTOWN GALLERY, Inc.

by Edith G. Halpert
Edith G. Halpert, Pres.

Agreed:

Winifred Jones Gladwin

Date November 24-1947

Telephone PLAZA 3-3707

November 21, 1947

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street,
New York 22, N. Y.

Dear Mrs. Halpert:

I have written the enclosed letter as a record for you in your income tax computation. We are greatly pleased with the presentation and somewhat interested in your proposal for purchasing the entire Christmas Exhibition. This however, does not seem to be entirely feasible, as for one good reason, many of the paintings are really too small to be exhibited here . Our galleries are 28' X 25', with a 15' ceiling. Additionally, we will in the future be interested in larger and more important examples of some of your people than there is included in the present exhibition. Also we have a very good Karl Zerbe.

We will, however, immediately purchase the Wesley Lea "Lonely Ruins" for $225.00 and the Reuben Tam "Flounder" for $275.00. Additionally, we should like to have the Niles Spencer "Pennsylvania Church", $360.00 and the Ralston Crawford "Wing Fabricator", $270.00.

Due to our forthcoming New Year Show in January, we will not need these pictures for exhibition purposes until February or March.

It is my understanding from Mrs. Butler's conversation with you that you contemplate a visit to museums in this section in the near future. I think it might be interesting to you to see the New Year Show inwhich it might be possible to find some new talent. Enclosed is a circular.

With many thanks again for your generosity, I am

Sincerely yours,

Jos. G. Butler, Jr. BS

Jos. G. Butler, Director

JGB:s

ADDRESS ALL COMMUNICATIONS TO 607 UNION NATIONAL BANK BUILDING, YOUNGSTOWN, OHIO
J. G. BUTLER III, Director RUTH BALDWIN, Secretary

DOUGLAS L. ELLIMAN & CO., INC.
REAL ESTATE BROKERS
15 EAST 49TH STREET
NEW YORK, N. Y.

November 21, 1947

Dear Mrs. Halpert:

Congratulations on your election as head of the Association of Dealers in American Art.

I have stopped in once or twice to see you but you have been busy. From what I can see on the first floor, you have done wonders with the building.

Sincerely yours,

Charles H. Cuddeback

Mrs. Edith Halpert
32 East 51st Street
New York, N. Y.

November 21, 1947

Mr. I. W. Schwartzkopf
292 Madison Avenue
New York, N. Y.

Dear Mr. Schwartzkopf:

Much to my surprise I came across the enclosed letter which I thought had been mailed to you on the date of receipt. I am sorry for the delay.

Sincerely yours

EGHla
P. S. I am also enclosing your previous correspondence.

32 EAST 51 STREET CORPORATION

32 East 51 Street

New York

The following furniture is in apartment 4R at the above address:

	Studio Couch
2	Rugs
1	Settee
3	Small Chairs
1	Chest of Drawers
1	L. R. Table
2	Small Tables
1	Nest of Tables
1	Floor Lamp
1	Table Lamp
	Shades
	Curtains
4	Mirrors
2	Book Cases
4	Pictures

Ornaments, Ash Trays, etc.

2	Large Chairs

25. Please use my office address for me.

OLIVER B. JAMES
ATTORNEY AND COUNSELLOR AT LAW
SECURITY BUILDING
PHOENIX, ARIZONA

TELEPHONE 2-2287

22 Mar 1947

Dear Mrs. Halpert:-

Think I might as well get the Shuter-Dow account liquidated. Thanks for extending the credit. Am more and more delighted with the Shuter which hangs opposite me in my office. It is sufficiently "modern" to provide Phoenicians with a topic of conversation but not to shock, or outrage their ancient traditions.

Hope to see you next spring,

Sincerely, Oliver James

Illinois Wesleyan University
ART DEPARTMENT
ART CENTER
BLOOMINGTON ILLINOIS

November 24, 1947

Mr.Charles Alan
Associate Director
Downtown Gallery
32 East 51 St.
New York, N.Y.

My dear Mr.Alan :

Our recent watercolor and gouache show to which you generously contributed has been a great success and we are most grateful for your cooperation.

We have deceided to keep the Karl Zerbe "Codfish" as well as a James Lechay and a Barse Miller. I wish we could have kept more pieces.Our purchases next year probably will be in oils. Will you be kind enough to send us a bill for the Zerbe.

For your information may I state that during the show each gallery was acknowledged and the price of each painting was listed. I trust the returning pieces are or soon will be in your hands.

Again may I thank you for your interest and cooperation. With the best of good wishes to you, I am,

Sincerely yours,

K.B. Loomis

Kenneth B. Loomis
Head,School of Art

THE JEWISH THEOLOGICAL SEMINARY OF AMERICA
NORTHEAST CORNER, BROADWAY AND 122ND STREET
NEW YORK 27, N. Y.

OFFICE OF THE PRESIDENT

November 24, 1947.

Dear Mr. Levine:

Professor Alexander Marx's seventieth birthday anniversary will occur on January 20th.In connection with this very delightful occasion, the graduates of this Seminary wish to present to the Institution a portrait of him painted by you.

We sincerely hope that you will be willing to undertake this for us out of the desire to join in the celebration of the seventieth birthday of one of the truly great scholars of our time.

The Rabbinical Assembly has set aside 2,500 dollars as the payment for this work.

With warmest good wishes,

Cordially, as ever,

Louis Finkelstein

Jack Levine, Esq.
2 West 16 Street
New York, N.Y,

ti

THE NEWARK MUSEUM
NEWARK 2, NEW JERSEY
Alice W. Kendall, *Director*

November 25, 1947

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

My dear Mrs. Halpert:

Many thanks for your nice letter of November 20th. We shall continue to look forward to your visit to our exhibition of "Early American Portraits", which closes on Sunday, November 30th. The Museum will be closed on Thursday, but any other day, the exhibition can be seen.

I would like to express to you the thanks for our Board of Trustees for the gift of Wesley Lea's water color which we are very glad indeed to add to our collection. The signed receipt is returned herewith.

Yours very truly

Alice W. Kendall

Director

:rm
Enc.

ated Dealers in American Paintings;

Minutes of meeting, November 26, 1947.

A meeting was held at the Downtown Galleries, 32 East 51 Street, on Wednesday, November 26, 1947.

The purpose of the meeting was to meet a group representing the Artists' Equity Association, and discuss the forthcoming exhibition for A. E. A. Welfare Fund.

Present at the meeting representing the A.D.A.A. were the following; Downtown, Babcock, A. A. A., Kraushaar, Macbeth, Grand Central, and Milch. Representing the A. E. A. were; Hudson Walker, Yasuo Kuniyoshi, Mitchell Siporin, Chaim Gross, Leon Kroll, and Lily Harmon.

The chairman, Mrs. Edith Halpert, read the minutes of the Nov. 13 meeting.

Harold C. Milch reported on the dealer's dates for the exhibition, which had been submitted to him, and found that March 22nd to April 3, 1948 a two week period, as most suitable. The A. E. A. found the date quite satisfactory. Mr. Saporin suggested that both organizations set up a five man exhibition committee to consult with each other concerning the multiple show.
Mr. Hudson Walker spoke about the publicity for the show, and suggested that we should publicize it as a gesture from the dealers toward Artists' Equity Welfare Fund. He maintained that it should not be mistaken for an Equity show being put on by Equity, because of the many members who have no apparent gallery representation.
The dealers again confirmed their willingness to contribute 10% of their commissions on sales of exhibition pictures during the exhibition, provided the artists would agree to contribute at least a like amount.
On the question of auctions being held for various causes and the appeals made to the artists for contributions, there seemed to be general agreement that Equity should call a halt to this harmful practice.
Mr. Dalesio spoke about the wisdom of a joint grievance committee representing both dealers and artists to air any arbitrary disputes. Also about a further co-operative plan to expose malpractices.
Mrs. Halpert asked Equity if they had any ideas concerning their position with museums, and proposed that they discuss them with a committee representing the A. D. A. A.
Mr. Morse decided to step out with his publicity campaign immediately, after learning the dates of the show and the theme we were to follow.
The dealers agreed to submit to A. E. A. lists of all the artists they represent, so that they could be checked as to membership in the Artists Equity.

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November 29, 1947

Mr. Oliver B. James
Security Building
Phoenix, Arizona

Dear Mr. James:

Thank you for your check.

We are delighted that the Sheeler is giving you so much pleasure. There is nothing more gratifying than getting letters such as yours. It makes life much more cheerful for the artist and for the dealer.

It is too bad that you missed the Niles Spencer exhibition which has created tremendous enthusiasm. It is wonderful to see a cross section of a creative development, and this is the first opportunity we have had in connection with Niles Spencer for a period of nineteen years.

Do look carefully in the Christmas catalogue. There are some wonderful buys still available. We have been getting telephone calls and telegrams, but some of the major examples may be had.

My best regards.

Sincerely yours

EGHla

December 1, 1947

Mr. Stanley Barbee
Hotel Warwick
West 54 Street
New York 19

Dear Mr. Barbee:

We are awaiting your instructions on the framing of the WORKING ELEPHANT by Karl Zerbe. Also whether or not you are still interested in Zerbe going ahead with the encaustic of the Clown, Felix Adler.

I hope you have been enjoying your stay in New York, and that you had a particularly good Thanksgiving weekend.

Looking forward to hearing from you, and with with best regards, I remain

Sincerely yours,

Charles Alan
Associate Director

THE JEWISH THEOLOGICAL SEMINARY OF AMERICA
NORTHEAST CORNER, BROADWAY AND 122ND STREET
NEW YORK 27, N. Y.

December 1, 1947

Dear Mrs. Halpert:

In accordance with your request, I am enclosing one of the Seminary booklets in which you will find a characteristic picture of Professor Marx.

I know Doctor Finkelstein will look forward to hearing from Mr. Levine shortly about the portrait.

Sincerely yours,

Edythe F. Levine

Edythe F. Levine
Secretary to Doctor Finkelstein

Mrs. Halpert
Downtown Gallery
32 East 51 Street
New York, N. Y.

December 1, 1947

Mr. Theodore D. Taussig
80 John Street
New York, N. Y.

Dear Mr. Taussig:

In re: The Downtown Gallery, Inc.,
and/or Edith Gregor Halpert d/b
as The American Folk Art Gallery
and/or 32 East 51st Street Corp.

Confirming todays conversation, please be advised that I, Edith Gregor Halpert, own 100% of the stock of the following corporations:

THE DOWNTOWN GALLERY, INC.

32 East 51st Street Corp.

Since I completely own and control the above corporations, I trust that the insurance will be continued as now written.

Sincerely yours

Edith Gregor Halpert
(President both corporations)

December 2, 1947

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert:

We were delighted to receive your letter of November 29th and more than pleased at your further interest in our contemporary painting collection. We shall be very glad to have examples of work by Margaret Stark and Papsdorf if the individual you mention would like to give them to us. We are certainly interested in further acquisitions of this nature and will be very glad to receive your suggestions.

Sunday I had a visit from Alfred Frankenstein of San Francisco, who as you know, is doing a book on Harnett. Mr. Frankenstein stopped to see our Harnett and was of the rather positive opinion that it is not by Harnett but by a man named Baker. He suggested that we send it down to Sheldon Keck at the Brooklyn Museum to have it x-rayed. Knowing very little about Mr. Frankenstein's activities I am asking your advice in this matter.

With many thanks again for the kindness you have shown, I am

Sincerely yours,

Jos. G. Butler
Director

JGB:s

ADDRESS ALL COMMUNICATIONS TO 607 UNION NATIONAL BANK BUILDING, YOUNGSTOWN, OHIO
J. G. BUTLER III, Director RUTH BALDWIN, Secretary

THE ART INSTITUTE OF CHICAGO

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

December 4, 1947

Dear Mrs. Halpert:

I regret to inform you that the Art Institute has decided not to acquire the painting by Jack Levine entitled Apteka which you so kindly sent on to us.

There was considerable discussion of the picture but disagreement, so we shall hope for another painting from you to be considered at a future date.

We are returning the painting to you at our expense.

Very sincerely yours,

Daniel Catton Rich

Daniel Catton Rich
Director

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

MAin 5828 **DESIGN** DESIGN PUBLISHING CO. • 131 East State St. • Columbus 15, Ohio
A MAGAZINE of ART EDUCATION

December 5, 1947

Dear Sir:

We have received your brochure on Niles Spencer and would like to reproduce the process-plated drawing that is on the cover---the painting of bridge and archway. We will run this, if permission is granted, as our front or back cover full-color illustration. In order to do this for the December (Christmas) issue, we will need to borrow your process plates; our deadline is the 11th of this month! Even if it should arrive too late for the December issue, we wish to use it for the following number. Full credit will be given to the Downtown Gallery and Mr. Spencer, as well as a writeup.

I hope you will avail yourself of this opportunity which can be of mutual benefit. You see, like so many other Fine Arts publications, we are not strictly commercial in nature and our budget can meet the four color printing, but we cannot stretch it to include the high cost of full-color engraving.

In an earlier letter I suggested that we would be editorially inclined to run a number of the cuts you used in announcing your Dec. 3 exhibitions, if you will supply us with the needed permission and information, and rush us a number of these cuts which you used in your brochure. We will give full credit and charge nothing of course for the article, since it is of general interest to all artists and patrons. I further suggested you consider running advertising in conjunction, and if you should, you may send additional cuts and we can allow you up to a two-page article. Time is important to both yourself and us---our printer must go to work on the 11th! I believe I enclosed a rate card---if in doubt, please wire collect.

Respectfully yours,

Gerry A. Turner
Managing Editor

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

(04)

Class of Service

This is a full-rate Telegram or Cable-gram unless its de-ferred character is in-dicated by a suitable symbol above or pre-ceding the address.

DL—Day Letter
NL—Night Letter
LC—Deferred Cable
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Ship Radiogram

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N218 PD=ZZ CHICAGO ILL 8 1157A 1947 DEC 8 PM 2 06

DOWNTOWN GALLERY=

42 EAST 51 ST=

:HAVE DECIDED ASK YOU TO CANCEL MARIN BLACK STALLION OIL EXPRESS MARIN CIRCUS ELEPHANTS THANK YOU FOR YOUR COURTESIES=

:STANLEY N BARBEE=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Franklin Fisher & Associates
INCORPORATED
214 EAST 41 STREET • NEW YORK 17, N.Y. • MURRAY HILL 2-1983

December 8, 1947

Miss Edith Halpert
The Downtown Gallery
32 East 51 St.
New York, N.Y.

Dear Miss Halpert:

I am submitting the following resume of our activities to indicate what we can do on behalf of The Downtown Gallery.

We give our clients nation-wide prestige by publicizing them editorially in newspapers, magazines, and specialized publications, and by arranging promotional and advertising tie-ins.

Our long list of contacts gives us well-established wedges into all publications of importance to our clients. At the moment two major syndicates are feeding our pictures and stories to hundreds of newspapers in all parts of the country, and clippings are rolling in faster than we can classify them.

Analyzing our methods of operation and the results we have achieved, we attribute our success in the artistic and decorative fields to three major factors:

1) Our ability to create dramatic angles with popular appeal, coupled with skillful, colorful writing, gives our clients extensive coverage in both consumer publications and specialized magazines. You have probably seen two of our latest "breaks" in The New York Times and The New York Herald-Tribune. The two most important newspapers in the country ran lengthy stories and three-column photographs on Edward Fields' decorative fabrics and carpets.

2) Our carefully cultivated personal relationships with all important editors assures us friendly reception for all ideas and information we offer.

Franklin Fisher & Associates
INCORPORATED
214 EAST 41 STREET • NEW YORK 17, N.Y. • MURRAY HILL 2-1983

3) Our "tailor-made" service has won us a unique reputation. Each story and picture is definitely "planted" before it is prepared. Then it is angled for specific appeal to the publication which has already indicated interest.

One reason for the confidence we have gained among editors is our authentic, detailed, and accurate research. In handling public relations for The Downtown Gallery our first step would be to obtain complete biographies of all artist. A fair, well-rounded job would then be done on each.

We offer our service on a contract basis. The fee I quoted to you was scaled to the minimum level in consideration of your limited budget.

I hope the above outline has been of value to you, and I am looking forward to hearing from you.

Yours truly,

Franklin S. Fisher

December 9, 1947

Mr. Gerry A. Turner, Managing Editor
Design Publishing Company
131 East State Street
Columbus 15, Ohio

Dear Mr. Turner:

Before answering your air mail letter we tried to check with our printer to ascertain whether the plates were available. The shop was closed on Saturday when your letter reached us and it is now too late to ship the plates for the Xmas number.

In our advertising budget we have no allowance whatsoever for any media other than those we employ at the present time. Thus we are not in a position to make the exchange arrangement suggested by you. That is, to undertake a specific amount of advertising in exchange for reproductions and articles in your publication. We are grateful to you however, for making us this offer.

Sincerely yours

EGHla

December 10 - 1947

THE GREEN HILL,
SANTA BARBARA, CALIFORNIA.

Dear Mr. Halpert.

I find that I am not going to be able to go East this winter so I am wondering whether Mr. Grach can arrange to have the sketches photographed and sent to me out here. It is a great disappointment not to be there myself, but it can't be helped.

I drew my idea of a mountain lion sitting on its haunches, and although it is undoubtedly not Mr. Grach's idea, it did give me a silhouette for height and I feel sure that thirty (30) inches will be the correct height. Will you be good enough to give this information to Mr. Grach and also convey to him my regret that I will not be able to discuss the sketches with him in person. I had looked forward to another visit to his studio and Mr. Goodwin had promised to go with me.

Sincerely yours,

Winifred Jones Gladwin.

(Mrs)

P.S. I have just reread the agreement and see that it states the mountain lions should not be less than three feet high. I do think that 36 inches would be too high, but if he feels that 30 inches would be too small I expect 36 will be all right. I could arrange & have the silhouette photographed if he would care to see it, from the terrace, and from below the steps at some distance along the allée, when it is silhouetted against the sky.

December 11, 1947

Dr. Louis Finkelstein, President
The Jewish Theological Seminary
Broadway at 122 Street
New York, N. Y.

Dear Dr. Finkelstein:

This will confirm recent conversations between us and between you and the artist, Jack Levine, concerning his painting a portrait of Professor Alexander Marx for the Jewish Theological Seminary.

It is understood that the artist will receive $2500 for this commission. According to usual practice 20% of the total amount is payable upon the artist's acceptance of the commission, and the balance is payable upon delivery of the painting. The artist understands that the painting is not to be delivered later than January 19, 1948. The artist will retain all reproduction rights to the painting.

We would appreciate an acknowledgement of this letter, signifying your understanding and agreement.

Very truly yours,

THE DOWNTOWN GALLERY, Inc.

by_____
Edith C. Halpert, Pres.

Office of
PAUL GARDNER
DIRECTOR

WILLIAM ROCKHILL NELSON GALLERY OF ART

(The William Rockhill Nelson Trust)

ATKINS MUSEUM OF FINE ARTS

KANSAS CITY 2, MISSOURI

Cable Address: Neltrust

December 16, 1947

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York City 22

Dear Edith:

I do wish you could have been here for the annual meeting of the Friends of Art the other evening. Especially, I think you would have enjoyed the enthusiasm for the Kuniyoshi. The only thing that prevented its purchase as their annual gift was the date - one member arounsed some speculation on its "museum desirability" if it had been on the market for so long. I do hope another year we can submit a fine figure piece as the Friends are ready and anxious to add Kuniyoshi to our group. For your information, they finally decided on a Hopper - and after all, he is on the exalted list of ten! They did not seem to like the Spencer, but there was much interest in the fine Breinin portrait. All in all, it was a lively but friendly meeting. The paintings are being returned to you via Budworth and we trust they will reach you safely.

On behalf of the Selections Committee, I do wish to thank you for your continued cooperation and for myself, send all the season's greetings to you and your staff.

Sincerely,

Paul Gardner

Director

pg:t

December 17, 1947

Mr. Stanley Barbee
911 North Beverly Drive
Beverly Hills, California

Dear Mr. Barbee:

After thinking over the matter with great deliberation, I decided to write to you in answer to your telegram. I have a strong belief that it is better to express yourself clearly in every instance, particularly when you work with people of keen understanding.

You recall the fact that you made an actual offer on the oil and watercolor. You will also recall that I telephoned Mr. Marin repeating the offer, and induced him to accept even a smaller figure than you had suggested. To recall the offer at this time is extremely embarrassing to me as it places me in a rather foolish position at a time when it is very vital for my interest to maintain a direct relationship with the one artist we want to permanently add to our list. This is one angle of the story.

The other has to do purely with aesthetics and values. I firmly believe that "Circus Horse" is one of the great Marins and one of the great paintings of our time. I also firmly believe that the price that we obtained under the special conditions, of which you are acquainted, was extracrdinarily low, representing an extraordinary buy. As I explained to you, it is not necessary to make immediate payment on the picture as Mr. Marin also suffers from income tax troubles. We could arrange for you to make payments in 1948 and 1949 and thus own this magnificent painting.

The rest I leave to you. I do not want to impose my embarrassement nor my ideas on you, nor do I want to exercise so called salesmanship. You are not the suspect type.

Meanwhile we shipped all the other pictures to you. I hope that you will be as excited about the new Zerbe as we were when he delivered it on Sunday.

It was a great pleasure to meet you and I do hope that this is the beginning of a long relationship. Do come in when you are in town again.

Sincerely yours

EGHla

J. KAHN & COMPANY
INCORPORATED
COTTON MERCHANTS
DALLAS 1, TEXAS

ROBERT MAYER, PRESIDENT
J STAVELY, VICE PRES'T
E. J. KAHN, TREASURER
H S. STERNBERG, SECRETARY

MEMBERS
NEW YORK COTTON EXCHANGE
NEW ORLEANS COTTON EXCHANGE
DALLAS COTTON EXCHANGE
LIVERPOOL COTTON ASSOCIATION LTD

December 17, 1947.

The Downtown Gallery,
32 East 51 St.,
New York, 22 - N. Y.

Co 1260c

Dear Mrs. Halpert:-

Since returning from New York I have investigated the question of the gift by the local Exchange to its retiring President and have found that one of my predecessors took a painting. He evidently had the same idea I have in mind as the Exchange contributed only a fraction of the cost.

I ask, therefore, that you send on approval the painting by Mr. Sheeler which Mr. Allen was kind enough to bring to the hotel for Mrs. Kahn to see. I suggest your sending it immediately after the Christmas rush is over; I would like to have it here before the first of the year.

As I recall, the Barn was priced at $1,200. The Exchange will give me a check for $600. but if I decide to accept the painting, I think it will be in order to have it presented publicly since the membership will understand that the Exchange did not pay the full cost and I think the publicity will be beneficial to Mr. Sheeler.

My address is 1203 Cotton Exchange Building.

Please accept my thanks for your cooperation and my best wishes to you and Mr. Allen for a Merry Christmas.

Sincerely,

ejk/2

December 18, 1947

Dr. Louis Finkelstein, President
The Jewish Theological Seminary
Broadway at 122 Street
New York, N. Y.

Dear Dr. Finkelstein:

Referring to our letter of December 11, 1947 concerning the portrait of Professor Alexander Marx by the artist, Jack Levine, the following is understood:

The artist will retain all reproduction rights to this painting, except that permission is granted to the Jewish Theological Seminary of America to reproduce this painting in its own publications only. It is further understood that each time the painting is reproduced the name of the artist, Jack Levine, will appear with reasonable prominence immediately below the painting as reproduced.

Very truly yours,

THE DOWNTOWN GALLERY, Inc.

by_____
Edith G. Halpert, Pres.

December 18, 1947

Mr. William D. Geer
FORTUNE
350 Fifth Avenue
New York 1

Dear Mr. Geer:

Mr. Henry R. Hope of the University of Indiana telephoned me this morning and I am writing you at his request.

In September of this year FORTUNE published a story, "Honorable Discharge", with illustrations by Ben Shahn. Mr. Hope is anxious to reproduce one of these Shahn drawings in the College Art Association Journal. The drawing will be reproduced purely as a work of art, in connection with no copy. If you wish FORTUNE to receive credit for this reproduction, they will do so.

Would you let me know as soon as possible whether or not FORTUNE will permit this reproduction?

Sincerely yours,

Charles Alan
Associate Director

SANTA BARBARA MUSEUM OF ART

STATE STREET AT ANAPAMU
SANTA BARBARA, CALIFORNIA

OFFICE OF THE PRESIDENT

December 18, 1947

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

This is to acknowledge your note of December 9th and to assure you that I am most pleased and grateful to you for thinking of us in connection with the gift of the three pictures to the permanent collection of the Museum. They are listed as follows:

Flowers, by Fred Papsdorf	$150.00
Morning, by David Fredenthal	$ 90.00
Lady with Parasol, by Margaret Stark	$300.00

The pictures have not arrived as yet and we will let you know when they come. As soon as we receive them, I will acknowledge the Papsdorf and Fredenthal pictures with a personal note to Mr. Robert Tannahill, and the Margaret Stark painting to Mr. and Mrs. Roy R. Neuberger.

I presume in the letter of acknowledgment to these donors we inform them that we have placed the pictures on our books at the valuations indicated by your figures; at least that is the procedure here for income tax deduction purposes.

Again, many thanks Edith. I appreciate this no end. It was a great pleasure to see you in New York and I hope to see you soon during the coming year.

Happy Holidays.

Cordially,

Don

Donald Bear, Director

DB.mbb

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FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
GARFIELD 1-1111

4501 Ellis Avenue
Chicago.
December 20, 1947

Dear Mrs. Halpert -

During the 18 hours between here and New York I have had ample time to think over our two interviews, and I should like to share some of these second thoughts with you, as well as knit up a few loose ends.

First of all, I forgot to tell you that the mass of Peto material I have collected comes not only from Mrs. Smiley but also from the Keyser family of Island Heights and Philadelphia. Peto had a friend named Bryant to whom he either sold or gave a large number of pictures, finished and unfinished. Bryant's daughter married a man named Howard Keyser, Jr., who lives in Red Bank and has one important Peto there. The rest of them now belong to the children of Howard Keyser, Jr. - Howard, Cheston, and their sister, who is married to a man named Wood. My notes on the addresses of all these people are in San Francisco. By far the largest and most important group of these Petos belongs to Howard (plain Howard, son of Howard, Jr.) and are divided between his summer home in Island Heights and his winter residence in Mount Airy. He can be located in the Philadelphia telephone book under the name of Keyser Brothers, iron workers. The Keysers know nothing as yet of the significance of their pictures. Cheston lives in Island Heights all year 'round. Either he or his brother can give you their sister's full name and address.

Secondly, I forgot to mention another Harnett imitator who is still living in Cincinnati. His name is Charles Meurer. His work is not in the same class with Peto's or Chalfant's, but his is nevertheless a name to be watched for.

Third, before I left New York I had a final conversation with Keck. He tells me that Peto's signature has come up quite clearly on Edgar Kaufmann's picture, but that he is finding it difficult to locate on the Jennings and can find no trace of it on the Judgin. The Jennings is, as you know, painted over another rack picture and has -or had before its recent relining - a sketch for a third on the back.

I have been thinking over the three points you raised in response to the evidence I laid before you. They are as follows:

1. That the paintings on which Peto's signature can be found are unfinished Harnetts completed by Peto and signed by him, but at a later time subjected to a procedure whereby Peto's signature was painted over and Harnett's name added.

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2. That my evidence is entirely circumstantial.

3. That some of the pictures in question come from the homes of people who are known to have been friends of Marnett and to have obtained pictures directly from him.

To prove the first of these points, you will have to demonstrate the following:

(a) That Marnett left a large number of unfinished pictures.

(b) That it is sheer accident that models which Peto owned and which, according to all the available evidence, Marnett never had, turn up only in those suspected pictures and never in pictures demonstrably by Marnett alone.

(c) That there are stylistic inconsistencies in these pictures showing where Marnett left off and Peto began.

So far as point A is concerned, there is no evidence that Marnett left more than one unfinished picture, a box of books, listed as incomplete in the Birch catalogue. We know that in the last years of his life Marnett's tempo slowed down considerably, and in the final year he seems to have done only the picture now in the Boston Museum. If he had worked furiously up to the end, as Peto clearly did, he might have left unfinished things, but then they would probably have been listed in the Birch sale, which seems to have included everything he left in his studio, including even such trash as cigar boxes and blank pieces of zinc. For Marnett to have given or sold Peto a large number of unfinished paintings during his lifetime seems to me quite fantastic.

Point B, regarding the models, needs no further discussion, but Point C does. Over and over again, during our conversations, you stressed the idea that Marnett's quality is infinitely superior to Peto's, that Marnett was capable of achieving things that Peto could not possibly have done. If so, it should be possible to demonstrate the degree of Peto's repainting of such unfinished Marnetts as came into his possession. I thought at one time that the box of books belonging to John Barnes, signed by Peto, might be such a work, but I can find no evidence to support this view.

Your second argument, that my evidence is purely circumstantial, can only be countered by a flat assertion to the contrary. There is ample stylistic evidence to link the suspected pictures to known Petos, including evidence supplied by yourself which I shall discuss in a moment; in fact, in some cases my view of the matter is supported far more clearly by the stylistic evidence than by the circumstantial. I think you tend to confuse quality with style, accepting the good pictures as Marnetts simply because they are good. The fact is that Peto at his best was a good painter, too. He was a more prolific and uneven painter than Marnett, but it does

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not harm Harnett's reputation in the slightest if one admits that some of his contemporaries were not so bad, either.

So far as the question of the collections is concerned, that is circumstantial evidence of a notoriously unreliable kind. No critic will accept the unsupported statement of somebody's son or grandson regarding the origin of a picture as conclusive evidence on which to make an attribution. I suspect, for instance, that the landscape which Mr. Blemly dug up may not be a Harnett at all; I shall certainly have to have more to go on than Mr. Blemly's assertions before I accept this painting. And Mr. Hughes' statement that his father obtained all his paintings directly from Harnett will have to be backed up very strongly to convince me that I am wrong in the case of the Metropolitan job. As you know, I have done a good deal of work on the Vermont portrait painter, B.F. Mason, and in the course of this research I have found the testimony of family tradition to be completely unreliable more than half the time. I would not be surprised if Mr. Hughes' picture were the one that was sold at Freeman's on May 17, 1893, and referred to in those stories in the Philadelphia Times. We do not know that Mr. Hughes stopped buying Harnetts after the artist's death (in fact, we know nothing about him at all except that Harnett once wrote him a letter) and if you could be mistaken about Petos forged as Harnetts, perhaps he could be, too.

That you have made such a mistake in at least one instance is shown, I think, by the result of that little experiment I conducted last summer. This picture, a Peto identical in manner, subject and execution with numerous at Island Heights, was sold to Mr. David. It shows up at the Downtown Gallery with an obviously faked inscription ascribing it to Harnett, and a photograph of it, on a sheet headed with Harnett's name and Baker's negative number, 361, shows up in a scrap-book of yours, devoted solely to pictures you believe to be Harnetts, in precisely the right place - i.e., next to Julian Levy's picture, which it so closely resembles. (That's why I chose that particular Peto for this experiment.) That photograph could not possibly have found its way to the place where it was yesterday if you had not regarded it, at least at one time, as a Harnett, and if you could be wrong in this instance, perhaps you could have been wrong in others.

You will pardon me if I take a rather serious view of this matter, but it shows how very easily inscriptions on pictures can be forged and how very easily connoisseurs can be fooled. And if you could be taken in so quickly, no doubt others who know less about Harnett than you do could be taken in still more quickly.

For this reason, and several others, I feel it is incumbent upon me to publish this story at the earliest possible moment. In addition to filing dated evidence regarding the experiment, I have also filed dated descriptions and measurements of every Peto I have so far seen, and it is clearly up to me to prevent their coming on the market as ~~Petos~~ Harnetts by early publication. Naturally, so far as the experiment is concerned, I shall merely state that the picture was sold in Philadelphia and turned up in

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New York with the inscription which it bears.

I should like, by the way, to renew my offer to purchase this painting if I can afford to do so. Under the circumstances, it is not likely to be much good to anybody else, and I believe that the inscription, so cleverly faint and old-looking, will not photograph well. As I told you, I propose to submit this entire question to a handwriting expert, and I should like to include this particular specimen. Therefore I should like to have it soon, if the price is within my means.

I also feel that publication is desirable as a means of securing more material. The publication of the Harnett in Time in connection with the review of Horn's book brought the St. Louis Harnett to light, and the exhibition of the Brooklyn Museum picture in the IBM window brought us knowledge of the Harnett belonging to Mr. Davis of Pelham Manor. Therefore I believe that widespread publicity would help to uncover a great deal of which we are at present ignorant. Life is interested in the Harnett-Peto story, but it cannot possibly be published until the middle of March. This will give us ample time to hold the meeting which we discussed and to incorporate in the article anything of value which it may bring forth. In addition to Mr. Rosen and Mr. Barr I should like to include Lloyd Goodrich, who knows nothing about this affair, as a member of that group. Also Mr. Keck.

I shall probably publish a detailed report of my findings in my paper the day before Life appears on the stands with a boiled down version of the same thing. I assure you that any evidence adverse to my position which you may be able to dig up will be incorporated. I shall get at the detailed version as soon as the holidays are over and shall send you a carbon copy of it, so that you can be prepared.

As you know, we have already submitted some of these pictures to x-ray, ultra-violet and infra-red analysis, with no very conclusive results one way or another, except that the infra-red has helped us find Peto's signature. Ultra-violet has brought out some restored spots, and x-ray has either shown nothing at all, even in cases where Peto's signature was present in the underpaint, or else it has brought out some underpainting that was visible to the naked eye anyway. The fact that one picture is painted over another, or that one passage is painted over another, is not in itself proof of anything so far as authorship is concerned, although it may have some slight bearing in this instance. Peto obviously did a lot of over-painting on pictures which are unquestionably his and which are not at issue, but I have yet to see any evidence that Harnett did so. But this in itself is by no means conclusive, and perhaps Mr. Rosen will be able to give a more exact interpretation to the x-ray findings.

You asked about Harnett's record at the Pennsylvania Academy of Fine Arts. Here it is:

1877 - A Study Table (400 Locust St.)
Fruit.
1878 - An Evening's Comfort. (same address.)

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1879 - Thieves in the Pantry. No address. Price $400.
1881 - Materials for a Leisure Hour. Price $125. Address, Paris.
Still life, bank notes, coins, etc. Price $100.

That is all, but I understand that the Academy's list is not completely reliable, and later on I shall check each individual catalogue. You will observe that "The Faithful Colt" is not listed, and I believe that the label on its back is not that of the Pennsylvania Academy after all. It is quite different from the Pennsylvania Academy labels I have seen on other pictures. By the way, I suspect that the St. Louis picture (Mrs. Skinner's) is "Materials for a Leisure Hour."

The Academy has cards showing that Harnett was studying there in 1876 and Peto two years later. Nothing more. Peto exhibited still lifes at the Academy from 1879 to 1887. There is an awful lot more to be done with these catalogues, not only in Philadelphia but all across the country.

Please forgive me for sending you such a Megilleh, but I do want everything to be crystal-clear. I do not need to say that I am deeply indebted to you for innumerable favors and courtesies, which I have not forgotten, and I deeply regret any lack of candor on either side, since we are both interested solely in determining the truth. I think you can see now why I had to wait as long as I did before communicating with you about the Peto matter. I wanted to give my experiment time to work. Apparently it worked sooner than I thought it would.

I am at my parents' home in Chicago just this one day. I arrive in San Francisco Tuesday night.

Sincerely Yours,

Hebrew Frankel

December 22, 1947

Mr. Henry R. Hope
College of Arts and Sciences
University of Indiana
Bloomington
Indiana

Dear Mr. Hope:

Since the Ben Shahn drawing about which you telephoned Mr. Alan of the Downtown Gallery last week is subject to our copyright, Mr. Alan has written us about your request.

I am very glad indeed to give you permission to include a reproduction of the picture in question (lower right-hand corner of page 75 of the September 1947 FORTUNE) in your College Art Association Journal, with credit of course to artist Shahn and with the following acknowledgment: " Reproduced from the September 1947 issue of FORTUNE Magazine by special permission of the Editors".

I understand Mr. Alan is sending you a cut. Would you be good enough to see that a copy of the issue of your Journal containing this picture is sent to him and also to FORTUNE.

Sincerely yours,

William D. Geer
Publisher

WDG rk

Copy to Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York City

THE JEWISH THEOLOGICAL SEMINARY OF AMERICA
NORTHEAST CORNER, BROADWAY AND 122ND STREET
NEW YORK 27, N. Y.

OFFICE OF THE PRESIDENT

December 22, 1947

Dear Mrs. Halpert:

I have just received your letter of December 18th. It was my understanding that we would have the right to reproduce the portrait of Professor Marx for any non-commercial uses. Of course, it is impossible to predict now for what types of purposes the Seminary or any of its affiliate organizations might wish to reproduce the portrait. However, I believe we ought to be able to do so, and will certainly mention the name of the artist in each case.

With warmest good wishes,

Cordially, as ever,

Louis Finkelstein

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York 22, N. Y.

efl

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY • ANDOVER MASSACHUSETTS

December 24, 1947

Dear Edith:

In recommending the "Thoroughbred Horse" for a good stall in our stable, I would like to have some additional information as to its provenance, the kinds of food it is fond of, etc., you know, the sort of pedigree that any horsey person dotes on.

Yours,

Bart.

Bartlett H. Hayes, Jr.
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

bhh/t
enclosure

December 24, 1947

Mr. Frederick Behr
271 Madison Avenue
New York 13, N.Y.

Dear Mr. Behr:

I carefully studied the report of Edwin L. Oppenheimer of the Office of Housing Expeditor in regard to 32 East 51st Street and the following are my comments.

Mr. Oppenheimer is certainly not qualified as an expert on rents in New York as of March 1943. He has had practically no New York real estate experience and the little he had was back in 1928 or 15 years prior to the freeze date. He has been with the Office of Rent Control since 1944, but this gives him no basis for real estate appraisal compared with such experts whose appraisal we submitted.

I have been advised by members of their own staff at the Office of Rent Control, that in selecting comparables they take the lowest rents in their files which is by no means a fair criterion. If they were to take the average rents of a particular type apartment, I believe the rents originally charged at 32 East 51st Street would be justified. Many of the rents used are hangovers from leases made at the bottom of the depression.

He calls the rear apartments on the fourth and fifth floors 2 and 1½ rooms. These are the equivilant of 3 and 2½ rooms, although no partition was erected between the bedroom and living room, they are two full sized rooms and the partition was omitted as a special feature for this type of building.

The comparables he offers are for the most part useless. Buildings at 63rd Street, 73rd Street, and 76th Street cannot be compared with 51st Street, where land values and assessments are tremendously higher.

His analysis of the cost of the alteration is also faulty, as most of the cost went into the three upper floors. The two lower floors are without partitions, plumbing, refrigerators, gas ranges, etc. According to the reports of the New York City Housing Authority, the cheapest they could alter MINIMUM APARTMENTS was $3800 each or $19,000 for five apartments. On the basis of these figures, these high-class apartments should be at least half again as much or at least $30,000 for the alteration.

I am sending the papers and a copy of this letter to Mrs. Halpert of the Downtown Galleries and am asking her to return them to you with her comments. I note, however, that his appraisal for the rents of 4R and 5R are slightly higher than those originally fixed.

My best wishes for the Holiday Season.

Sincerely yours,

Irving M. Schwarzkopf

IMS:FO
Enc.

ARTHUR S. LUKACH, INC.
292 MADISON AVENUE
NEW YORK 17, N. Y.
MURRAY HILL 5-2757

IRVING M. SCHWARZKOPF

REAL ESTATE
MANAGEMENT
LEASING
SALES

December 24, 1947

Mrs. Edith Halpert
c/o Downtown Galleries
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

Enclosed please find report I received from Mr. Behr as well as copy of a letter to him containing my comments. I suggest that you also read over the report and return it to him promptly with your comments.

I want to wish you a Very Merry Xmas and a Very Happy and Successful New Year.

Sincerely,

Irving M. Schwarzkopf

IMS:FO
Enc.

Sent to Behr 1/8/48

December 30, 1947

Mr. E. J. Kahn
1203 Cotton Exchange Building
Dallas 1, Texas

Dear Mr. Kahn:

Roy Neuberger told me that he wrote to you at length, but now that the pictures are actually on their way out, I thought it advisable to present the facts about the matter to you.

Because you seemed so enthusiastic about the "Powerhouse" we had it withdrawn from a one man Sheeler exhibition and shipped directly to you. The smaller picture which Roy selected is also on the way. Because of the weather conditions here, we could not get any truckman to take care of it but finally succeeded in doing our own packing. An on approval slip is enclosed.

It was a great pleasure to meet you and Mrs. Kahn and I do hope that we will see you again on your next trip north.

Sincerely yours

EGHla